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FEATURE p48

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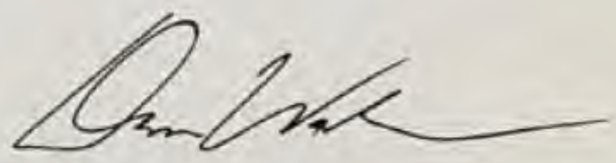
Road Warriors Scan the Horizon

The beginning of a new year is always a good time to sit down and take stock. How did the previous year go? What's in store for the coming year? We have to look at the good and the bad, the old and the new, come to grips with the current situation—then move forward.

In this issue of *Mobile Beat* we take a look at a number of contrasts. But as often happens, black and white can mix together to create various shades of gray. For example, when we polled a sample of our readers about the state of the Mobile DJ profession, we got an interesting mix of answers. Anthony Barthel sums up the results in "Mapping the Trends" on page 48.

When it comes to technology, we are confronted with the need for DJ necessities like headphones and amplifiers on the one hand and the allure of cutting-edge items like video and software on the other. This issue's extensive gear reviews are sure to help you as you attempt to sort that one out.

How do we respond to the constantly changing world of entertainment, which is, of course, affected by the general state of affairs in the world? Here at *Mobile Beat*, it seems apparent to us that DJs who are in it for the long haul have learned to adjust, adapt, survive and thrive, no matter what kinds of challenges come down the pike.



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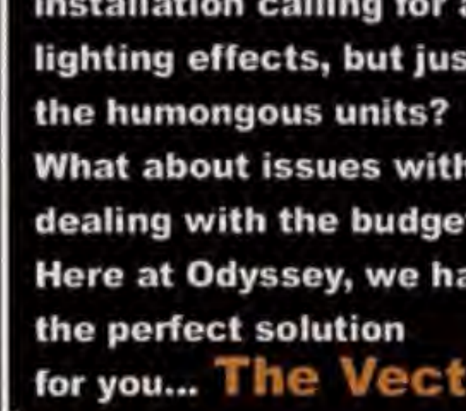

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LDI Las Vegas 2002: New Lighting and More

Although harsh economic realities were revealed by the trimmed-down size of this year's event, the most recent LDI (Lighting Dimensions International) tradeshow, held in Las Vegas, October 18-20, 2002, still featured plenty of new products of interest to DJs.

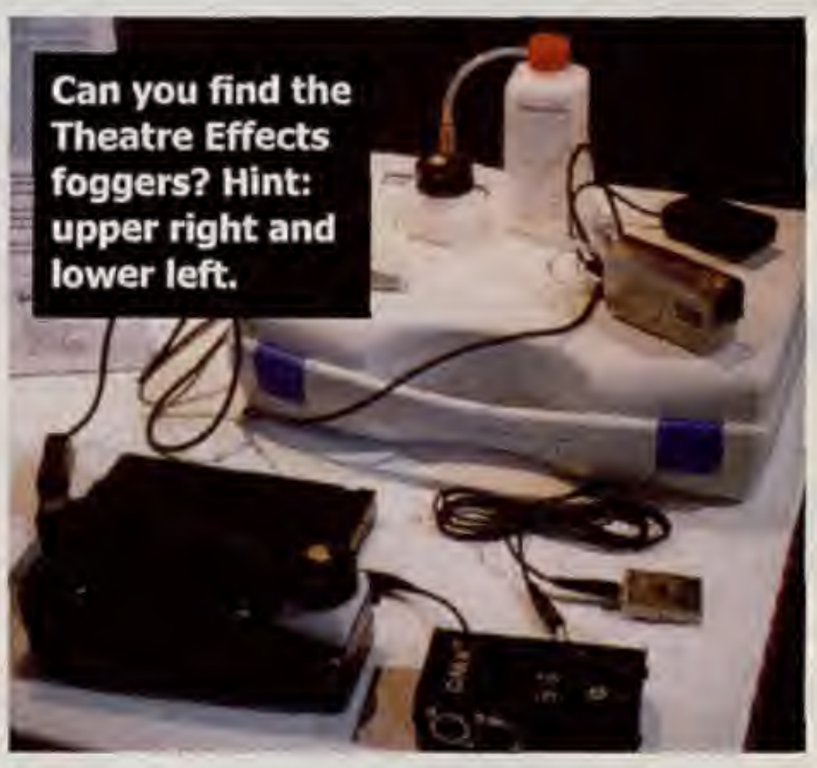
Along with extensive new product lines on display by American DJ, Chauvet, Martin, Odyssey Innovative Designs, Omnisistem and others, there were many smaller companies showing useful devices. There were tiny foggers from Theatre Effects; an innovative solution for mounting lights on poles from TentTec; a DMX show recorder from Alcorn McBride; extremely energy-efficient lights from Acolyte; and a new light-focusing technology from a company called Hyperboloid (look for this alternative to lasers in new products in the near future).

While lighting was the focus, there was still some audio news of note: Rane's new Empath mixer with automatic gain sensing and a versatile effects section; American Audio's Velocity touch-sensitive dual CDP; new mobile-oriented products from Vestax; and a whole slew of mixers and CD players from Stanton and Numark.

See the It's Hot section for more on some of the cool new products on view at LDI. Go to www.lightingdimensions.com for more highlights of the show.

Martin's Ego 2 features a two-wheel system offering more than 200 color combinations.

Vestax has improved on the CD/mixer combo idea with the CDX-16.



Can you find the Theatre Effects foggers? Hint: upper right and lower left.

The Sperry Bracket from TentTec helps you hang lights on a tent pole.

Mike Burkett, of DJ lighting pioneer Meteor, demos the Puppeteer, which makes any light moveable.

The CDR-1000, a 19" dual receiver with internal power, is the latest in EV's RE-1 UHF wireless mic system.

Record your show and play it back anywhere with the DMX Machine from Alcorn McBride.

Chauvet's booth was full of exciting new lighting gear.

Omnisistem's Pulse Division showed a wide variety of lasers. Pictured is a Stinger 1 4.95mW green model.

The Pod Series of moonflowers from American DJ (ColorPod is shown), feature good looks and low power consumption.

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Feedback

Dear Mobile Beat,

Kudos to Jay Maxwell and his recent article on Southern-style beach music. (Sept. 2002). Jay hit the nail right on the head when he explained the difference in Southern beach music and what the rest of America refers to as beach music.

After starting my DJ career when I was living in Boston nearly 14 years ago, I have now relocated back to my home in South Carolina and have discovered this type of music. As a kid growing up here, I never really understood what this music was all about. But, after taking a local DJ's advice, I purchased *The Beach Music Anthology* collection before I did my first gig, and boy am I glad I did.

After introduãng myself with my "Yankee accent," I asked for anyone who had a request to please let me know, and wouldn't you know it, the first request was for beach music. And the customer said, "We don't mean the Beach Boys, either." I pulled out my new collection of these fine tunes and let the clients pick the songs, since they knew them much better than I did. The requests have never stopped coming in. Jay is exactly right when he says that it should be expected at every event here in the Carolinas.

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During the week, I am also a full-time entertainment agent with East Coast Entertainment and I specialize in booking fine beach acts such as the Embers, The Tams, General Johnson, The Catalinas, The Fantastic Shakers, and many more that appear on Jay's list. Yes, these guys are still shaggin! One band that truly is at the top of the beach charts is The Men of Distinction. They have a new CD called *Down South Jukin'* and it is being played all over the Carolina's beach scene. Radio stations in Myrtle Beach are playing 6 of the 12 songs. This CD should be added to a DJ's beach collection.

Again, thanks *Mobile Beat* and Jay Maxwell. Keep 'em shaggin! PS. One future topic I would like to see in *Mobile Beat* (and I am sure other DJs would too) is selling a DJ business or entertainment agency—what it's worth and how to do it. I sold mine in New England and would like to see your comments and thoughts if I ever sell again.

Thanks,
Tony Signorino

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Juice

Spain Pours Las Ketchup on the Western World

If you haven't already experienced it, get ready for the Ketchup Dance—the latest novelty dance craze to invade the U.S., straight from the country that gave us the Macarena. The ladies of the Spanish group, Las Ketchup, have conquered Europe with their infectious song, "The Ketchup Song (Hey Hah)," and are in the process of bringing American audiences under their subjection as well. (At least they are easier on the eyes than Los Del Rio.)

As of press time, the song had hit number one in ten European nations, as well as in Mexico. Starting in New York, it had commenced a relentless march across the U.S. airwaves. Apparently, we can blame all the Europeans vacationing in Spain during the summer of 2002 for spreading the new craze to the rest of their continent and beyond.

Check out the following British tabloid site for an illustrated guide to the dance: http://www.thesun.co.uk/article/0,,2002430646,00.html.

DJ Product Powerhouses Partner Up

Huntingdon Valley, Pennsylvania-based Bobby Morganstein Productions, a leading producer of novelty party CDs and video training tools for the mobile entertainment industry, has entered into an exclusive distribution agreement with PRO-SING of Largo, Florida.

This new partnership matches the popular producer of DJ/KJ music and education resources with a major force in the distribution of DJ/KJ products.

All of BMP's *Complete Party* CDs and *How To Series* videos can now be ordered through PRO-SING at 800-PRO-SING or online at www.prosing.com. The suggested retail price for the *Complete Party* CDs has also been reduced from $28 to $20. CD Shock Pads and Party Costumes will continue to be offered directly through Bobby Morganstein Productions (www.bmpbeat.com, 800-355-8288).

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Building N.A.M.E. Recognition

Prior to the current college football season, a representative of Merv Griffin Productions contacted N.A.M.E. (National Association of Mobile Entertainers) on behalf of ESPN's *Tailgate 2002* game day rally shows. The association stepped up to the line and referred DJs for twenty requested dates. The DJs were subsequently scheduled to perform during the taping of television programs aired from major colleges like Florida State, Kansas State, University of Alabama, Texas A & M, University of Colorado and others.

Each performance was slated for three hours, with the entertainers being mentioned on air at least four to five times each hour. Early Saturday morning taping times left the DJs free to fulfill other Saturday commitments as well.

The association is continuing to monitor the progress of this program and considers it the start of a strong relationship with a major player in the entertainment industry.

More N.A.M.E. news... The association brought its Tour Across America to stops in Florida during November. Locations included Miami/Ft. Lauderdale, Orlando and Tampa Bay. Held in local Sam Ash Music Stores, each event offered DJs an evening of product demonstrations, giveaways and refreshments, as well as a brief seminar of the benefits of joining the National Association of Mobile Entertainers.

Information on future tour stops is available by calling the national office at 800-434-8274. Planning is underway for events in Pittsburgh, Columbus, Cincinnati and Cleveland. Go to www.djkj.com for more info on the association.

Flash Rocks the Ministry

Legendary hip-hop pioneer Grandmaster Flash, inaugurated his new signature Rane mixer, the Empath, at the Ministry of Sound in London, in September 2002. The club was packed as Flash rocked the house.

While this was the first time that Flash had performed at the Ministry, his new Rane mixer was right at home among the collection of Rane (www.rane.com) gear that has called the club home for some time. MoS has Rane mixers installed in all three of its entertainment areas. The main dance floor, called the "Box," is fitted with Rane MP 24, MP 44 and an MP/XP 2016 combination. The DJ booth in the bar uses an MP 2016 and an XP 2016, while the "Baby Box" features an MP 44.

Stanton Plugs In Cerwin-Vega Speakers

The Stanton Group has announced the purchase of the assets and brand name of Cerwin-Vega Inc. Confirming the company's successful bid, Stanton President and CEO Gerard Cohen stated, "We are very excited about this opportunity to grow and expand our business portfolio. We feel that the strength and heritage of the Cerwin-Vega brand name will be a strong complement to our existing businesses and create synergies in the future. We also clearly recognize the value of the existing customer base and are committed to maintaining strong business partners going forward. Stanton will stand strong behind the Cerwin-Vega product and brand name."

The Stanton Group (www.stantonmagnetics.com) was attracted to owning the legendary name in the speaker industry after Cerwin-Vega experienced financial setbacks during 2002.

"Cerwin-Vega's technology is perfectly complementary to the current audio lines owned by the group—namely Stanton, Pickering and KRK," reported Mr. Cohen. "The customer base is very much the same in the pro audio industry, with Cerwin-Vega's primary markets being DJs and musicians."

Although Gene Czerwinski, who founded the company in 1954, is expected to retire from the business, his support and advice will continue to be sought out and welcomed in the company's new development program. Cerwin-Vega will continue operating from its main Simi Valley facility, with Stanton Group introducing new management.

Trans-Atlantic Records

Promo Only, the subscriber-based music and music video service has partnered with British promotional service CD Pool UK to dramatically increase the amount of new European music available to its subscribers. "To be able to bring such a wealth of music to so many individuals—on such a global scale—is extremely exciting," said Jim Robinson, director of

WAIT!

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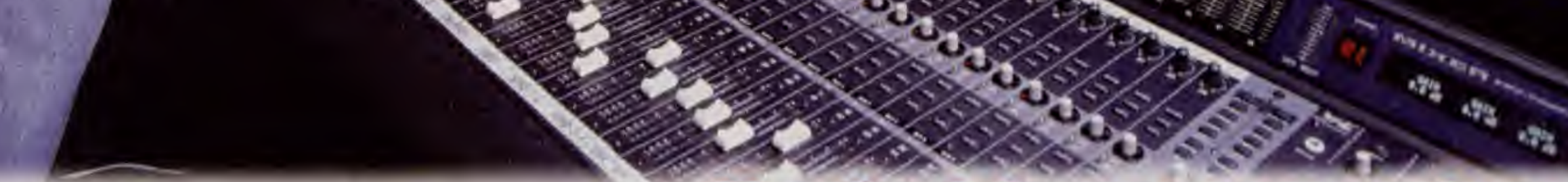

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Promo Only.

CD Pool UK and Promo Only began their partnership by combining their vast collective resources to immediately make available to Promo Only's USA subscribers an expanded monthly collection of the latest music from Europe's leading dance and underground labels. "That translates," continued Robinson, "into an ability to offer the largest source of pre-released music in Europe simultaneously to DJs on both sides of the Atlantic. Our US subscribers will now be receiving their imports at the same time as their European counterparts." Promo Only will now be offering, in effect, four times the content previously available via its Import Club series. To accommodate the increase, they'll offer two new Import Series selections, each containing two CDs each month. The two new import selections are: *Club Beats UK*, featuring full-length house, club and trance releases from leading dance labels; and *Underground Beats UK*, with the latest progressive, tech and tribal releases.

For more information, contact Promo Only by phone at 407-331-3600 or by e-mail at promo@promoonly.com.

Don't Miss Your Odyssey!

We would like to point out and apologize for a major omission in Mobile Beat's recent Gear Book issue. Odyssey Innovative Designs, the manufacturer of premier cases and a growing family of lighting products, was inadvertently left out of the case and lighting informational listings. Please go to www.odysseygear.com or use the following info to contact Odyssey to find out about their extensive product lines and custom case-building services: Odyssey Innovative Designs, 155 N. Aspan Avenue, Azusa, CA 91702; Tel: 877-5-ODYSSEY / 626-334-0800; Fax: 626-334-0226.

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Powerful Clouds

When it comes to creating a beautiful lighting experience, fog provides the canvas on which to paint. With that in mind, **American DJ** has released three new fog machines.

The **Mini-Fog** is a light-duty professional-grade 450-watt unit. Although compact in size (10" x 8" x 8.5") and weighing a mere 8 lbs., it can disperse 1,500 cubic feet of fog output per minute. It has a 5-minute to initial warm up time. MSRP: $59.95

The **Dyno-Fog II** is a 1000-watt medium-duty unit that produces 4,000 cubic feet of fog output per minute. It features a 10-foot cable with controller, a 1-quart removable fog fluid container and a hanging bracket. It weighs 10 lbs. and measures 7" x 6.25" x 15.25". MSRP: $139.95

The **Vapor Flow** is a top-of-the-line, 1000-watt unit that is almost always ready to fog, due to American DJ's exclusive Electronic Thermal Sensing (ETS) technology coupled with an all-new flow disbursement fan attachment. ETS is a system that regulates the heat continuously through the use of an electronic thermal sensor. This unit puts out 4,500 cubic feet of fog output per minute. It includes a 25-foot wired remote and a 1-quart removable tank. Weight: 15 lbs. Dimensions: 21" x 10" x 10.75". MSRP: $249.95

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No Excuse Performance.

The New RMX 4050HD From QSC.

The New RMX 4050HD

In the world of live sound, no excuse means no second takes. With amplification, no excuse means brute force power, pristine audio performance, and high efficiency design. Introducing the RMX 4050HD. Built for the most demanding jobs, this amp delivers "big block" performance capable of driving up to four 8-ohm subwoofers per channel. That's 4000 watts of pulse pounding adrenaline in a 3RU chassis only 16" deep.

Heavy Duty in every respect, QSC "HD" amps work as hard into 2-ohm loads as most competing amps will at 4-ohms. With a three-tier, Class H design, the RMX 4050HD is extremely efficient at real world power levels. Less AC current is wasted and more goes into producing useful audio power. Best of all, this powerhouse uses a standard 15-Amp plug (120V models).

RMX 4050HD rear panel view

Like all RMX amps, the 4050HD features balanced 1/4" TRS, XLR and barrier strip inputs, binding posts and Neutrik Speakon™ outputs, front-mounted gain controls, plus signal and clip LED indicators to monitor performance. Unique to the 4050HD is a dual mono, high current power supply designed to keep the house rockin' night after night.

The RMX 4050HD. Heavy Duty performance with the rock-solid reliability QSC is famous for—at a price that won't break the bank. For more information, visit your authorized QSC dealer, log onto www.qscaudio.com or call 800-854-4079. The RMX 4050HD—the no excuse amp for no excuse performance.

Both channels driven		20 Hz–20 kHz, 0.1% THD*	1 kHz, 0.1% THD (EIA Watts)
Stereo (W/Ch)	8 ohms	800 watts	850 watts
	4 ohms	1300 watts	1400 watts
	2 ohms	1600 watts	2000 watts †
Bridged Mono	8 ohms	2600 watts	2800 watts
	4 ohms	–	4000 watts †

MSRP: $1,779

*FTC Watts †1 kHz, 1% THD

Special Features:

- *The RMX 4050HD provides improved thermal performance that gives you higher continuous power in 2-ohms stereo or 4-ohms bridged applications*
- *Dual mono, high current power supply for increased reliability and performance*
- *High-current toroidal transformers for greater two-ohm power and low noise*
- *3RU chassis only 16" deep*
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Speeding Into the Future of CD Mixing

Building on the technology in the Pro Scratch 2 CDP, **American Audio** has debuted the powerful new **Velocity** Professional Dual Deck CD player. The rack-mountable Velocity is sure to open up new creative avenues. Features begin with Tempo Lock (Master Tempo), ±4, 8,16 and 100% pitch control, BPM counter, seamless looping, reverse play, 9 combinable onboard effects, and Real Time Scratching. The Velocity's most distinguishable attributes are its Dual Power Touch™ interactive jog wheels. They employ a patent-pending system that is responsive to fingertip pressure. Other features include true instant start, anti-shock memory (10 seconds per drive), and Fader Q Start (with American Audio Q-Series mixers). The 4-space controller comes equipped with rubber feet, making it useable either in a rack or on a tabletop. MSRP: $1699.95

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Tel: 800-322-6337
Fax: 213-582-2610
www.americanaudio.us

Pile on the Power

QSC Audio has unveiled the latest addition to the RMX Series of amps: the **RMX 4050HD**. It boasts heavy-duty 2-ohm operation, delivering 850 watts per channel at 8 ohms, 1400 at 4 ohms, and 2000 at 2 ohms (EIA rated). The RMX 4050HD is capable of driving up to four 8-ohm subwoofers per channel, which translates to 4000 watts of power in a 3RU chassis only 16" deep. With a three-tier, Class H design, the RMX 4050HD accomplishes this with a standard 15-amp plug—enabling you to take full advantage of conventional AC outlets. Standard features include balanced 1/4" TRS, XLR and barrier strip inputs; binding post and Neutrik Speakon™ outputs; front-mounted gain controls; and signal and clip LED indicators to monitor performance. The amplifier also provides selectable low-frequency filters (30 Hz or 50 Hz) to protect speakers and increase headroom. MSRP: $1,799

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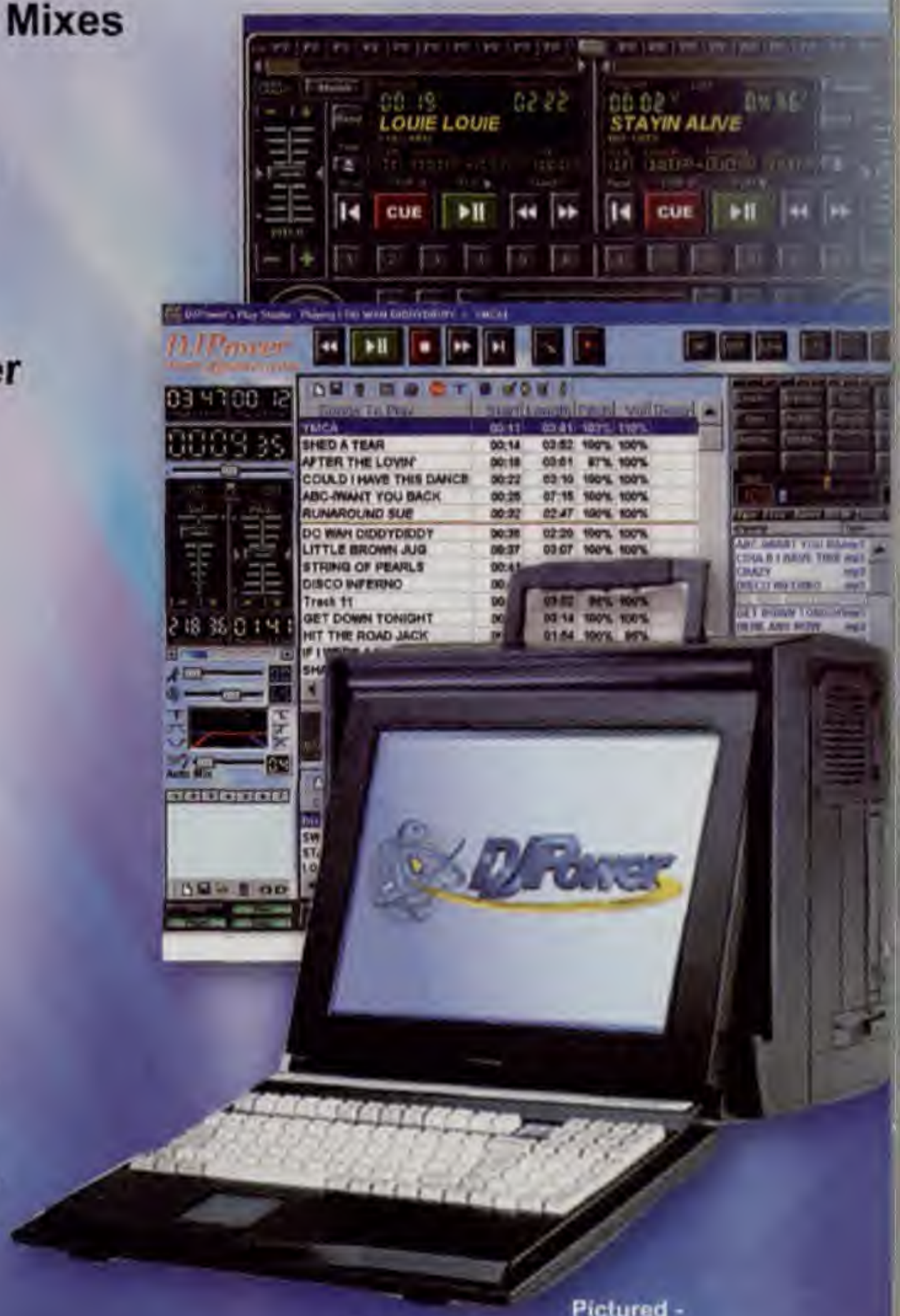

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This Animal is On a Roll

From **Gator Cases** comes a new case that will take anything you don't happen to have in your rack at the moment along for the ride. The **G-Mix 12x24** will fit mixers or other gear that is 12" x 24" or smaller. Constructed of highly durable polyethylene, the case closes tight with lockable, recessed twist latches and heavy-duty valances are used. The interior of the case is lined with a protective soft tricot. Velcro-equipped corner wedges are included with the case to hold your mixer in place even if it is smaller than the case. A pull out handle and roller-blade-style wheels keep this armored beast rolling. MSRP: $119.99

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Fax: 813-221-4181
www.gatorcases.com

Lighting with Precision

A new, lightweight series of lighting effects, complete with sleek European styling has arrived from **Chauvet**. Each member of the **Precision** series utilizes high-quality optics with 120-volt, 100-watt FCR lamps. With selectable static, rotating, or sound-activated functions, they each have two interchangeable dichroic colored dishes (1 moonflower and 1 tunnel). The **ZX-5** comes first in the family, without a mirror or barrel. The **ZX-10** adds a 180˚ scanning mirror for a scanning moonflower effect. For a multi-spread moonflower effect with wide coverage, check out the barrel-equipped **ZX-15**. MSRPs: ZX-5 - $69.99; ZX-10 - $99.99; ZX-15 - $109.99

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More than Your Ordinary Track Lighting

The new **Barrel Trac** from **Odyssey** Innovative Designs quickly spins, tumbles and bounces multiple pattern beams for your audience's viewing pleasure. It gives you versatile control options: DMX-512 capability, sound activation or XLR linking (master/slave). 13 colored gobos, 2 quad-colored gobos and white create a variety of dramatic effects, driven by a smooth stepper motor. A digital LED display helps you monitor the fixture's status. The Barrel Trac uses a 15V 150W lamp. The unit measures 17.5" x 7" x 6.5" and weighs only 10 lbs. MSRP: $339.99

The **DJ Trac** is an affordable intelligent fixture featuring crisp optics, a combined gobo/color wheel and fast stepper motors. You can control it via 3 DMX channels or use its time saving built-in programs. Like its brother, the Barrel Trac, the DJ Trac can be sound activated, or linked. It also gives you 13 colored gobos plus white, as well as 2 quad-colored gobos. The lights share the same lamps and share similar dimensions and weights. MSRP: $339.99

Watch Out for the Moving Head!

If you're in search of a compact, budget-conscious, but high-performance moving head fixture, check out **Odyssey's** new **Vector 250**. This luminaire features separate gobo & color wheels; 11 interchangeable gobos; 11 dichroic colors plus white; gobo scrolling and shaking effects; and a rainbow color effect. A 500-hour+ lamp is standard. The unit boasts smooth 540˚ pan in less than 2.9 seconds and 270˚ tilt in less than 1.8 seconds. You can run the Vector 250 in auto or sound-activated modes, and also link up to eight units in a master/slave configuration without a controller. Or take full advantage of the unit's 8 DMX channels. Hanging brackets and a one-year warranty are included. MSRP: $899

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Mobility only takes you so far

X-15

[Four-channel 19" rackmount mobile DJ mixer] [Balanced XLR and unbalanced RCA master outputs] [Eight stereo channel sources (two stereo phono inputs, six line inputs)] [3-band EQ per channel] [discrete booth outputs and record outputs] [Two mic inputs] [Replaceable crossfader]

Why should mobile DJs get shortchanged on features in the name of mobility? With TASCAM's new **X-15** and **X-17** mobile/club DJ mixers, you get the best of all worlds: flexible interfacing for all your playback sources, bulletproof reliability that stands up to your most punishing gigs, and powerful features usually reserved for performance DJs only (like the X-17's onboard 3-bank sampler). And, of course, they both fit in standard 19" racks, making them as mobile as you need to be. With TASCAM's legendary recording studio sonic quality and built-in performance tools, the X-15 and X-17 are as at home in clubs as they are in your mobile rig.

More info? It's all available at **www.tascamdj.com** today.

X-17

[Four-channel 19" rackmount mobile/club DJ mixer] [Balanced XLR and unbalanced RCA master outputs] [3-band EQ per channel] [Fader start on all four channels] [Eight stereo channel sources (four switchable phono/line stereo inputs and four dedicated stereo line inputs)] [Two mic inputs] [3-bank sampler with pitch control and compact flash slot to save and recall samples] [Separate stereo aux input w/ level control] [Discrete aux outputs, booth outputs and record outputs] [Booth dimmer] [Effects send/return] [Replaceable crossfader]

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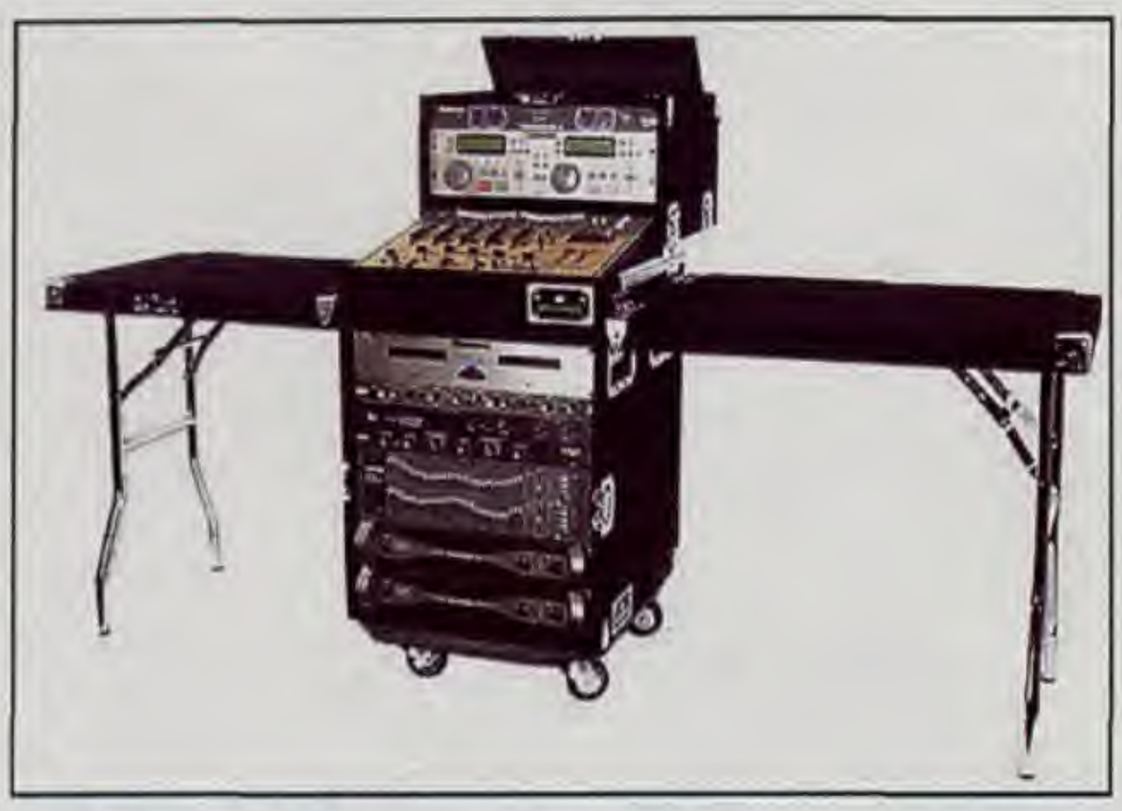
Spread Your Wings

It's a case. It's a rack. It's a table. Actually, it's **Grundorf's** model **OU-1284CT** and it provides Mobile DJs with an efficient way to carry a full load of gear and also look good when it's all set up. While not brand new on the market, this unit is attracting a lot of attention. With twelve spaces in the bottom section, eight in a slant rack and four in a sliding top section, the OU-1284CT can carry all the rack-mounted gear you need for a typical gig. Casters are included to make it mobile. The front cover converts into a side-mounted utility table. The unit measures 42" x 20.5" x 22.25", with an unloaded weight of 79 lbs. MSRP: $616



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Protect Your Assets

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Let's Get Cookin'

Venture Marketing has released ***The DJ Cookbook: Business Start-up Guide***. The first in a group of books called The Artist Series, the book is designed to assist DJs in starting and running a DJ service. This professional guide teaches readers essential techniques, from putting together a business plan, to optimizing a sound system. Packed with money-making tips and strategies, the book also directs users to a special Web site with downloadable forms and free business software. Author Dan Titus is a DJ, musician, producer, writer, and multimedia business consultant. The foreword is by Dave Kreiner of The Source for Music. The 176-page, full-color, softcover title is available in bookstores for $34.95 (ISBN 1-58291-108-8).

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Pick Your Contender

Featherweight or Heavyweight—

A look at two new power amps with two design approaches

By Henry Collins

Designing a quality power amplifier these days is pretty much a state-of-the-art affair. For this reason, the number of audio companies now offering power amplifiers has seen a dramatic increase over the past decade. Two new product entries in this category are American Audio's V-3000plus and Peavey's DPC 1400X. Both represent two completely different power amp design philosophies for the musician, club and Mobile DJ markets.

American Audio V-3000plus

The V-3000plus boasts a continuous power output rating of 440 watts at 8 ohms and 960 watts at 2 ohms. This double-rackspace (3.5 inches high) amplifier measures 16.5 inches deep and I found it to weigh in at 37 lbs.* despite the manufacturer's spec of 31 lbs. The V-3000's clean front panel design sports a power switch, dual rotary gain controls and limiter switches, along with power, protection, clipping and signal output LED indicators. Two large output vents and two dual-speed fans deliver aggressive rear-to-front air movement for efficient cooling in rack-mount applications.

Candyland

The V-3000's rear panel is a virtual candy store of input and output features, enough to satisfy almost any power hungry sweet tooth. The amplifier offers a choice of 1/4-inch phone and XLR inputs along with dual XLR parallel inputs for daisy chaining the input signal to another amplifier or output device. For bi-amp applications, the V-3000 features a switchable low-pass filter with an adjustable range of 20 Hz to 200 Hz. A dip-switch is also provided for setting the selectable 30 Hz and 50 Hz low-cut filters to help minimize unwanted subsonic signals. Other rear panel goodies include dual 5-way binding post connectors, a stereo/mono switch, a ground-lift switch, and a fuse holder.

Solid Performer

With a single V-3000, you can drive a subwoofer cabinet and a pair of full-range speakers. While I wouldn't recommend this as a regular practice, it is certainly a good thing to know when you're in a pinch. The V-3000 exhibited no audible transient pops, clicks or "gun shots" at power-up and power-down. The cooling fans, even at high speed, generated only modest noise pollution. Hum and noise were -100 dB (unweighted), which is pretty impressive for an amplifier in this price range.

At 440 watts into 8 ohms, the V-3000 delivers enough punch to satisfy most low to mid-powered sound applications. I highly recommend this amplifier for newbees with strong backs and weak budgets. It is well worth every cent of its $625 price tag.

Peavey DPC 1400X

At just 15 lbs.*, the one-rackspace (1.75 inches high) DPC 1400X is a tempting buy for Mobile DJs looking to shed a few pounds of gear gut. Despite its Slim-Fast design, the DPC 1400X delivers 700 watts of continuous power into 2 ohms and 325 watts at 8 ohms. The front panel features a power switch, dual rotary gain controls, recessed switches for bridged or stereo mode selection, and for enabling or defeating Peavey's patented DDT™ compression circuitry. Also featured are operating status and signal LED indicators. The rear panel includes Neutrik combo XLR and 1/4-inch phone input connectors, and a parallel 1/4-inch phone jack for feeding the input signal to an additional amplifier or audio device. For speaker connection, the DPC 1400X features 5-way binding posts and dual parallel 1/4-inch phone jacks on each channel. The dual 1/4-inch phone jack connections help take the drama and guesswork out of hooking up a pair of speakers on a single channel.

Tightly Packed Power

Building single-rackspace power amplifiers is not a new design venture for Peavey. The company has been building and perfecting single-rackspace amps since 1988, with the

release of its Deca 528 switchmode amplifier. Their experience and reputation in the professional musician market for affordable, tour-quality sound gear is well respected. All this becomes very apparent in the design and performance of the DPC 1400X.

At power-up and power-down, the DPC 1400X produced a "click" sound that was barely audible. Fan noise was virtually nonexistent but the amplifier cabinet did heat up quite a bit when driven at high levels for an extended period of time. Much of this is due to the amplifier's single-rackspace design where the fan is mounted horizontally, drawing air from the bottom and rear of the amplifier. The owner's manual indicates that the amplifier can be stacked in an equipment rack without leaving a rack space between each amplifier. I am a little troubled by this suggestion, especially since I noticed a substantial reduction in airflow when I covered the bottom fan vent with my hand. Closely stacking the amplifier in a rack would produce a similar result.

Bass response and sonic clarity were good, as well as the amplifier's limiting and thermal protection circuitry. While the DPC 1400X's $1,119 price tag is significantly higher than the V-3000plus, its lighter-weight design, combined with high performance, makes it an attractive buy for the more veteran DJs with weaker backs and stronger budgets. •

**Weighed with a Pelouze® model P250S heavy duty utility scale.*

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If you're looking to purchase a lightweight, single-rackspace power amplifier, expect to get "heated up." One reason for this is the limited surface area that the heat sinks have for cooling the output transistors. In addition, the cooling fan(s) that are used to move hot air away from the amplifier's output stage are often small in size and are unable to move enough air to provide maximum cooling at high output levels.

To help overcome this problem, some manufacturers use the surface area of the amplifier's metal chassis to help dissipate heat. This is very much the case in Crown's K series amplifiers, which use no cooling fans at all.

If you are planning to purchase and mount a one-rackspace power amplifier in an equipment rack, make sure the rack has plenty of ventilation. I would highly recommend adding a fan and vent panel to the rack to improve airflow. The goal is to exhaust hot air out of the rack. Place the vent panel in the bottom of the rack and the fan at the top portion. This will help maximize the convection cooling or "chimney" effect and provide better air circulation.

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Video Thrills the Party Dance Floor

Building your big screen presence

By DJ Dr. Drax

THE SCREEN WORKS

Video is spreading like wildfire among DJs. While it's been a fixture in clubs and at concerts for quite a while, its application in mobile entertainment has only come into its own during the past few years. Dramatic improvements and price reductions have made video a more affordable option for entertainers seeking to enhance their visual presentation. And it's not just for music video anymore—you're only limited by your imagination.

The Big Picture

Back in the March 2002 issue of Mobile Beat, we offered some tips for getting started as a video DJ ("VJing for Fun & Profit$," p. 50). Here we will take a closer look at one important aspect of successful video operation: the screen.

Video screens come in a wide variety of sizes and formats. To move forward, an understanding of them is essential.

Front Screen: As its name implies, the images are projected on the screen from in front of the screen, basically between the screen and the audience. Front screens are completely opaque (you cannot see through them). They're typically white in appearance. A front screen is typically what is found in your local movie theatre.

Rear Screen: Again, the name says it all—the images are projected on the screen from the rear. The screen is between the projector or source and the audience. Rear screens are partially opaque or translucent—you can see thru them but they have a "frosted" appearance. Rear screens are often flown on trussing for increased presence in the room.

Double Vision

For optimal performance in a wide variety of mobile applications I suggest that serious operators use a dual screen model. This gives you one frame and two screens. Why two? The reason is that having two gives you complete flexibility in setup, as you deal with venue restrictions and other presentation issues. Because projection of video requires a modest amount of distance between the projector and the screen (somewhere between 12 and 20 feet), using two screens allows you to utilize venue space in the best manner possible.

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The Frame-Up

To hold up my video screens, I use EZ Fold frames from The Screen Works (www.thescreenworks.com). They are light, sturdy and as the name implies, are simple enough to be assembled and disassembled by one person. They are comprised of a series of bars, hinges and locks. The setup is accomplished by setting the frame on a flat surface and unfolding the fame and locking the hinges as you go. This is done with the snaps face-up. When this is completed you will have a rigid metal framework upon which to attach the screen. Then you attach the folding legs to the frame. While the screen is still horizontal on the ground, you unroll the screen in the opening in the center of the frame. Finally, you snap the edges of the screen to the frame, stretching and tightening as you go.

Once this is completed, the screen may be stood up and the legs extended to stabilize the stand. Care must be used at this point, as this is when the screen is most vulnerable to damage. If in doubt, get someone to help you. This should be done at approximately the location the screen will be used. If you will need to move it after setup, you should get an assistant to help you. Large screens are not easily moved by a single person, once they are fully assembled and upright. It can be done (I've had to do it), but it takes great care and patience to avoid a disaster.

Sizing Up the Situation

Screens come in a wide variety of formats. Examples would be HDTV, A-V, multimedia, square and video. For our purposes, video is the format of choice. The next issue is what size screen to use. For me, it's a nine-foot by twelve-foot model. This is the optimal screen size for doing larger events and school dances. I favor using a small number of large screens vs. many smaller ones scattered around the room, for several reasons. For one, video is intended to make a statement, to achieve a presence in the room. Nothing says presence like size. A 9' x 12' video screen will be perceived as large, in fact, often a lot larger than it actually is. I regularly have people think my screen is 25 feet wide—that's over twice its actual size.

Seven by nine is my second choice, and is good for those working smaller rooms and smaller events, say, under 100 people.

Material You Can Work With

Projection screens are no longer made from glass-beaded paper or canvas as in the past. Today's video screens are made of a speãally developed vinyl, making them very lightweight and allowing them to be rolled or folded without damage. It also gives them superior luminance. This is the amount of light that is either reflected or transmitted through the screen (also referred to as "screen gain").

When screen gain increases, (yielding a brighter image) the viewing angle typically goes down, while as gain goes down, the viewing angle goes up. Today, a typical viewing angle is around 30 degrees. This is the angle from center towards one side before the image dims.

A good screen will come in an easy-to-move case that should hold the frame, the legs and the screens. Mine is only 12" x 12" x 40" long. While a screen kit can weigh in at about sixty pounds, it is still easily moved and loaded or unloaded by one person.

The screens I use and suggest for DJs getting into video presentation are the ones from The Screen Works. They are very affordably priced and are a good value, with frames that are very solid and durable. Their customer service is also exceptional.

> **"Video is intended to make a statement, to achieve a presence in the room...A 9' x 12' video screen will be perceived as large, in fact, often a lot larger than it actually is."**

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All In Your Head

If your mix is sounding like mush, maybe it's mental or maybe it's your headset—and the prescription may be a new set of phones! By R.A. Lindquist

Headphones are such a personal item that they must be selected with the same careful consideration you would give to eyeglasses or fashion boxers. First, they've got to be loud, because, as your ringing ears will confirm, you work in some rather industrial sounding environments.

Next, they have to be comfortable and airy, so they don't cook your noodle on the long haul. Also underscore "robust construction"—you can't have them crumbling like a saltine the thirty-first time they get knocked on the floor. If they meet these demanding criteria, and provide clean, loud, accurate sound, you've probably got yourself some good phones.

AKG, Sennheiser and Fostex have been in the headphone game for a long time. With few exceptions, their products get high grades in all categories. As the tattered news clipping shows, I personally used up several pairs of AKG 140s while in broadcasting, back in the days when "classic rock" was just "rock." Those headphones were legendary, with great sound and a light, comfortable fit whether you had both ears covered or not. The only drawback was the exceedingly long, straight cord, which, as the photo shows, had to be wrapped and knotted around the center piece to keep it out of the way.

I've also had plenty of good experiences with Sennheiser phones. Their early "open ear" models with the spongy ear cups proved that you could have comfort and great sound. The only downside was that earpieces wore out way too fast in day-to-day studio work and replacements were hard to get. We typically tried crafting our own using ordinary household sponges. The result was something akin to a pair of Sponge Bob earmuffs.

My personal experiences with Fostex phones are a bit limited, but I know of plenty of DJs and musicians who hold them in the highest regard. But enough gab, it's time to grab the company charge card and do some shopping.

Sennheiser HD 280 Professional Headphones

64Ω; retail price: $199; street price: approximately $100.

Of the sets compared, the HD 280 Professional monitoring headphones offer the highest degree of insulation from ambient noise. This alone makes them an ideal choice for DJs who grind out monster mix after monster mix for a packed floor of appreciative bumpers and thumpers.

The aggressive headband holds the cups tight around the ears without making you feel like your head is in a vice. This extra force, however, makes it virtually impossible to wear these phones with a cup off just one ear. In our lab tests using a properly EPA and OSHA certified, average-size human head, they sprung right off. Sennheiser's engineers forsaw the physical impossibility of having both a tight fit and single-ear use by designing cool earcups that flip out for handheld single-ear monitoring.

Get a pair of HD 280s and you'll have a comfortable headset with a nice bright sound that rides loudly over the house mix. They appear to be of very sturdy construction and with proper care should last long after they are misplaced or accidentally commandeered by a fellow jock. The cord is coiled so as not to get in the way and it comes with a mini-to-1/4" adapter so you can also use them to listen to your favorite mix CDs on a Walkman. All parts, such as the single-sided coiled cable, the ear pads and the headband padding, are easily replaceable.

AKG K141 Studio

55Ω; 101dB/mW sensitivity; 18Hz-24kHz frequency response; retail price: $155; street price: approximately $90.

While the AKG K141s can't compete when it comes to isolating you from the house mix, they have many positives that make them the preferred choice for some DJs. Like the Sennheisers, they are plenty loud—loud enough to get the job done in most typical applications. They are also lighter and stayed in place on our test head when worn off one ear. That's good, because the earpieces don't flip around like the HD 280s.

In the subjective sonic department, the sound is full across the spectrum. They are excellent for auditioning to new material or

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Two From Numark

Numark comes into this comparison with deep experience when it comes to producing purpose-built DJ gear, as well as an in-depth understanding of the U.S. DJ market. As a result, their offerings include two models which are apples to the aforementioned oranges. Both units feature excellent sound, quality construction and affordable pricing that just can't be overlooked.

D-200M - 100Ω; 20Hz-20kHz frequency response; retail price: $99.95; street price: around $80.

This set offers DJs and broadcasters a closed-back design with aural efficiency and excellent sound. They offer a no-nonsense, rugged design with plenty of comfort. In addition, this model includes a mic mounted on a flexible arm. Once you find the mic's "sweet spot" (which means getting beyond the instinctive desire to put the mic as close to your lips as possible), you'll discover it has a nice clean sound with a lot of presence. It has a tight pick-up pattern that should make it usable in most venues without fear of feedback. This should be a welcome feature for DJs, KJs and studio engineers, and others who require a solid, affordable mic/headset combo. They're also available as the D-200 without the mic feature.

D-100 - 100Ω; 20Hz-20kHz frequency response; retail price: $59.95; street price: around $60.

This is a single-cup set designed primarily for DJs who need to keep an ear open for requests or shouts from the owner, or just to monitor the house mix, while setting up the next segue. Unlike many single-cup designs, the D-100s offer a terrific blend of good sound, lightweight, rugged construction and a high degree of adjustability for maximum comfort. They are easy to pop on and off and always stay in place. Both Numark sets include gold-plated connectors and a 10-foot cord.

checking every nuance of your latest top request.

Like the K140s (and every other non-Sennheiser phone we tested) the K141s have a long (10'), straight, uncoiled cord. It's long enough to get tangled around a chair leg, or even caught under foot. It can easily be shortened simply by running it back and forth a few times across the headband and held in place with nylon cord ties.

On the plus side, it attaches to the headset via a mini plug, so it's a cinch to replace. Like the HD 280s, a mini-to-1/4" adapter is standard. For long term, critical listening, the AKGs, with their new, low impedance XXL transducer with patented Varimotion™ technology, have the edge. You almost forget you have them on. As a result, the AKG 141s should find favor with radio jocks, voice-over announcers and mobiles who work in more subdued environments or desire a fine pair of phones, with a nice full sound, for their home studio.

Fostex T50RP

50Ω; 98dB/mW sensitivity; 15Hz-35kHz frequency response; retail price: $199; street price: as low as $100.

This new set from Fostex fits squarely between the previous mentioned models. The T50RPs feature a firmer fit than the AKGs, but not as tight as the Sennheisers, so they're a nice compromise if you need one headset for work and play. They are nearly as comfortable as the AKGs, and offer a fair amount of concealment from reality.

The earcups are snug but unencumbering for long term listening and seem to be rugged enough for mobile work. Flip one cup off the ear and they stay perfectly in place. The headband offers no special cushioning or padding, but does a terrific job of keeping the phones positioned just as you want them. Like the K141s, the quick-fix cord attaches to the earpiece by way of a mini-plug. Unlike the AKG model, it locks in place. Knowing how easy it is to snag a cord in the studio or on the job, this may be a problem for some.

With a new diaphragm, overall its frequency response is rated at 15Hz - 35kHz, and input peaks of up to 30000mW go right under the bridge. So, the T50RPs provide great sound without fatigue and offer a tasty blend of features that should make them popular in the booth and studio. •

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PLANET DJ

Two on the Table

A double scoop of tabletop action from Stanton By Dan Walsh

S-250 Single Top Loading CD Player

The S-250 is Stanton's first foray into the realm of tabletop CDPs. With a classy, sleek silver design, its deceptively basic layout reveals some very cool features, once you get your hands on it.

The first thing I noticed was the placement of the LED readout towards the front of the unit, right above the control buttons. This is a nice touch and yields some interesting mounting possibilities, since you don't have to see the entire player to work with it.

The controls give you all the basics you need for mixing: skip and scan (3 speeds) arrow buttons; big play/pause and cue buttons right in the middle/front of the unit; time view and single/continuous selector buttons; loop button; and an extensive pitch control section. Instant start and auto cue functions eliminate any dead air when cueing a track.

The pitch control buttons provide a number of options. You can assign 8, 12 or 16% ranges for the pitch fader, as well as use the pitch bend buttons for temporary effects. Unusually, the fader is aligned with "up" (+) closer to the user and "down" (-) toward the back of the unit. This took a little getting used to for me, but it was not a major problem.

The S-250's loop function was a challenge to master. While the beginning point was extremely precise, the end point was difficult to line up correctly. (Keep in mind that this function is not advertised as "seamless.") After some practice, I was able to lay down a nice smooth section to mix over.

While it is definitely a basic player, the S-250 still comes with some extra features that many DJs will find extremely useful. For those of you into creating digital mixes, there is a coaxial (S/PDIF) output. For mobiles needing to add a CDP and wanting automatic capabilities, the S-250's fader start function can interface with any mixer equipped with a fader start input. The unit also plays CD-Rs and mini CD singles.

The only major annoyance I encountered with the S-250 was its lack of anti-skip protection. Again, this is not an advertised feature. However, I found that it didn't take much of a bump to the table to totally kill the track that was playing for a second or two.

The S-250 is attractive, with a street price sure to dip under $200. However, I think most DJs who want the precision mixing control this unit affords will also be willing to pay more for the reassurance of skip protection. MSRP: $249

DFX-1 Professional Effect Controller

Not just a first for Stanton but also in the world of effects processing, the DFX-1 trackball effect controller gives creative DJs control over a wide selection of useful mixing effects, all with only one hand.

Another silver-clad, svelte, tabletop unit, the DFX-1 provides a comfortably curved front panel with its signature track ball control at the forefront. The other large knobs right above the trackball are for selecting programs

and adjusting the level of effect in your mix. An LCD screen with good contrast provides program, parameter and BPM info. Below the screen is a row of buttons to complete the control surface.

Stanton has thoughtfully provided 1/4" stereo inputs and outputs as well as DJ-standard RCAs. It's a good thing, because I have a feeling the DFX-1 will be finding its way beyond DJ booths and mobile setups into many musicians' arsenals.

The DFX-1's 85 effect presets are based on eight primary effects: Echo, Auto Pan, Transformer, Flanger, Manual Filter, Auto Filter, Reverb, and Pitch Shifter. I have to say, right off the bat, that these effects are topnotch. What I heard when I routed a variety of dance music styles through the unit was the precision of digital signal processing combined with an analog warmth that truly surprised me. I don't know how they did it, but Stanton has packed some really organic-sounding effects into this compact digital box.

I found selecting and mixing in the effects to be completely intuitive. First off, the DFX-1 automatically synchronizes to your audio source on the fly (between 60 and 240 BPM). The trackball then lets you really perform with the effects, going beyond just punching buttons. For most of the presets, the x-axis controls the speed of the effect and the y-axis the other parameter(s). With small movements, I found the trackball very precise; when I gave it a good spin, the dramatic change in effect was stunning.

Of course, this kind of control surface would be useless without a detailed parameter-assignment system backing it up. The

DFX-1 doesn't disappoint. Five function keys fulfill multiple purposes. You can use them to select the beat count that the unit responds to (every beat, every two beats, etc.). They'll also let you tap to set the BPM, as well as hold or bypass the effect for each axis. One button is provided to engage or bypass the DFX-1 completely.

The DFX-1 is the perfect addition to your setup if you've been craving some added creative options—but don't want to cough up excessive cash. This is just the tool required to add that extra flavor to your mix, whether it's after midnight at the club or when you have the dance floor packed at your next wedding. MSRP: $299

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One in the Pocket

Mini-scoop on a useful tool
Grey Innovation's BPM.104 Beat Counter

If you need to add an exact BPM counter with a big display, but a minimum footprint in your setup, you'll want to check out the BPM.104 Beat Counter from Grey Innovation. This tiny, shiny silver (aluminum extrusion) tool fits in your pocket (in a leather slip case) and plugs right into your mixer's headphone output. It comes with a 1/4"-to-1/8" adapter and a special splitter cable so you can plug the counter and your headphones in at the same time. You can also plug a 1/8" headphone plug directly into the counter's headphone output.

The manufacturer claims "a typical acquisition time of 2 seconds" for sensing the tempo. While not an absolutely scientific measurement, my chronograph seemed to confirm this figure. More importantly, it was consistent. I threw a variety of beats at the BPM.104 in quick succession to see if I could trip it up, but it always provided a fast and exact reading. The unit's decimal point resolution will be attractive to hair-splitting mixologists. The most useful feature for me, with my less-than-20/20 vision was the 3/4-inch-high, bright red numbers of the LED. MSRP: $119

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Maximum Mac for Mobiles

As more and more of you succumb to the Macintosh ad blitz and defect from the PC world, you'll be looking for a professional level DJ program to run on your Mac. Fidelity Media has just released MegaSeg 2.5, the latest version of the premiere Mac software for Mobile DJs and radio station automation, offering a powerful solution for MP3/QuickTime mixing and music programming. Enhancing its existing music scheduling feature set, MegaSeg now allows intuitive management of song rotation, timed playlist events, and instant playback of drop-in clips and sound effects via easy-to-use Hot Keys.

MegaSeg's scheduling features allow for prioritization of playback for certain songs or entire categories of music, coupled with the ability to start playlists and insert sound clip "jingles" at specified times. Elegant playlist rules allow the MegaSeg user to prevent two songs from the same artist playing too close together, a boon to music management. For Mobile DJs, restaurants and others, MegaSeg promises to be a valuable assistant in creating dynamic playlists, even automatically adjusting volume. For Internet radio broadcasting, MegaSeg now updates playlist information on the fly for users of Live365.com, the popular broadcast streaming service.

Among 80 new features and improvements, MegaSeg 2.5 also includes Play Count and Song History charts detailing every date and hour a song has played, unlimited library size, an enhanced Request Notes feature, and a Show Duplicates command. It integrates Aqua-designed preferences and Edit Media windows throughout.

MegaSeg is available for $169; see the product Web site for current information on upgrade paths. Details on all the new features, along with a downloadable demo version, are available at www.MegaSeg.com.

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Axis of Lighting Power

Axis Entertainment Incorporated is now offering Axis DMX Controller 3.0 software in versions for use with both a PCI card and USB interfaces. This cost-effective yet powerful lighting control solution has many unique new features. The Area Limits feature allows the user to create a set of lighting sequences once, and then size and move them to fit various venues. The DMX-Pilot feature creates automatic sequences with set pre-saved profiles, yielding an unlimited amount of sequences in real time.

An RF remote control allows you to control your light show up to 100 feet away from the main computer using a wide variety of remote controls. The fixture list and group list make it easy to manipulate selected fixtures or groups of fixtures while the show is running or during the programming of a show. An extensive Shape Generator Engine can create, modify and change the size of movements, color channels or any other channel type. Step Shift Technology simplifies the creation of complex sequences.

Another unique feature is the strobe console. It controls all the strobes as separate entities (even blacking out the moving lights while strobing) and eliminates the need for a separate strobe controller. The software suite can also accept MIDI inputs to activate almost any function on the program. Using the Show Scheduler, light sequences and video/audio files can all be synced either to media time code or relative time from the computer's clock.

Especially for DJs, the Audio Trigger controls steps and sequence fade times according to music input via the song's tempo. The latest addition to the software is 3D visualization.

The software is planned for release in late November. Download a demo at www.axisdmx.com

Commanding Your Enterprise

Dancemasters Disc Jockey Entertainers has released version 2 of DJ Manager™, a PC-based software package to help disc jockeys manage their businesses. Version 2 adds the ability to track extensive information about events, clients, venues, and workers. DJ Manager includes sample contracts and other form documents that you can customize for your specific business situation.

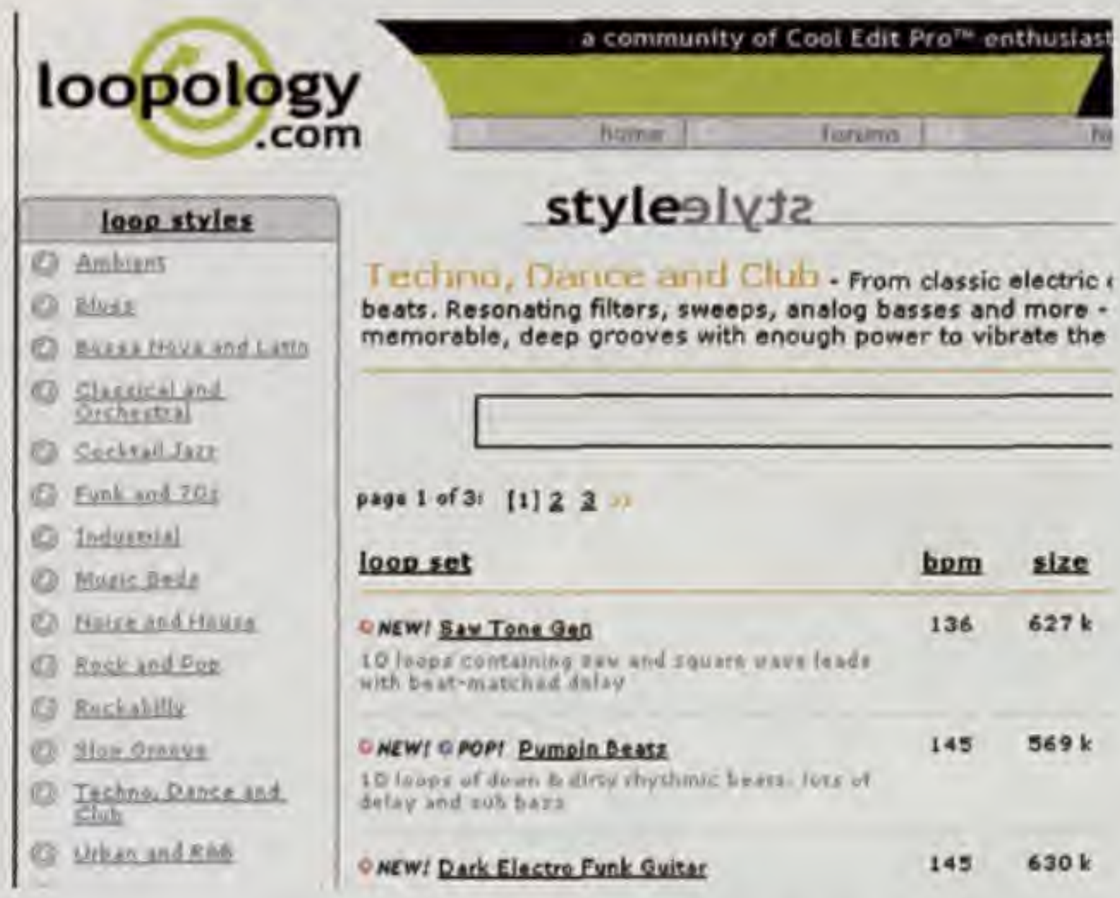
Other options available with DJ Manager include Music Request Management (a digital request pad), and a high-speed Music Database. The two are tightly integrated so you can easily find the songs you need. All the DJ Manager modules feature extensive searching, sorting and report-generating functions.

Go to www.djmgr.com to find out more about DJ Manager. A 60-day free trial is also available, allowing you to check out the program in detail.

A Cool, Loopy Library

With Syntrillium Software's launch of Cool Edit Pro 2.0, the latest version of the company's popular PC-based audio recording, editing and mixing application, they also debuted a comprehensive online audio loop library. It offers thousands of downloadable mp3PRO-based loops in a wide variety of musical styles, all free to Cool Edit Pro 2.0 users.

The Syntrillium Loop Library at www.loopology.com includes thousands of .CEL (Cool Edit Loop) loops—compressed files created using mp3PRO encoding. They are typically one-tenth the size of standard .WAV loops, and so are ideal for archiving and trading loops over the Internet while delivering the higher fidelity the mp3PRO format provides.



"In developing this library, our key objectives were quality and depth," says Jason Levine, Syntrillium's Director of Music. "As such, we're offering a wide variety of music styles in multiple tempos and a broad array of instrumentation played by real musicians and not simply generated."

The Syntrillium Cool Edit Pro 2.0 Loop Library features styles like Bossa Nova, Jazz, Seventies Funk, Urban, Industrial, Noise, Rockabilly, Techno, and Ambient, in up to 25 tempos. In addition to instrument loops, the library includes complete music beds in selected styles.

The Cool Edit Pro 2.0 Loop Library is intended to appeal to a wide range of users. Novice and studio musicians alike will find material to suit their needs, as will film composers, commercial producers, DJs, and remixers. Check out www.syntrillium.com for more on the Cool Edit family of products.

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Mapping the Trends:
The State of the DJ Nation

By Anthony Barthel

DJs across the continent take stock—then tighten their belts for the journey ahead

People always want to know how you're doing: they ask on the street, over the telephone—everywhere. This normally casual question sparked a discussion over at Mobile Beat Tower as to how things really are going. To find out, we asked DJs from all over North America how they were doing. The answers were thought provoking.

We asked a variety of DJs from coast to coast a set of questions about their businesses. These DJ professionals were operating a mixture of single- and multi-system companies and provided a good representative sample. While this survey wasn't scientific, it was interesting to find out how universal some of the answers were to some questions, and how differently others were answered.

The surveyed companies tended to provide DJs for a wide variety of events—everything from school dances to weddings to mitzvahs to corporate events. None of the surveyed companies were involved in performing exclusively for one particular style of event, although most had a specialty that they preferred.

The companies responded to our survey during late September 2002. And now, the results...

What's Going On?

Overall, DJs were cautiously optimistic about the coming year. While signs pointed to an overall reduction in the number of events, wedding business seems to be on the increase in both quantity and price and bar/bat mitzvah business should remain on track.

Approximately 70 percent of the companies surveyed were multi-system outfits. These companies ranged from two-system companies to larger firms. With one exception, all the multi-op company owners surveyed had no plans to increase in size in 2003 and a few had discussed or planned reductions in the overall number of systems available.

"Our bookings were up over 2001, but we haven't hit our targets," was one response from Kentucky. "We would love to say we are adding [systems]—but who knows?" was the response from one South Florida multi-op company.

Pricing

Despite the fact that many multi-ops who participated were not planning to add systems, or had found themselves less busy in 2002, almost all reported that income was steady or growing. The reason? Higher pricing.

"Customers are looking to pay more for a more reliable professional with less frills," said one multi-system DJ in New York City. Yet this wasn't true in all markets. Smaller markets seemed to be harder hit than major markets when it came to overall dollars.

One respondent indicated that high- and low-end package sales were down, but mid-range package sales were up. This particular company did not initiate a price increase for 2002.

People are demanding more attention, quality and professionalism—which is always good for the true professional.

Not all companies were able to garner higher prices, however. "We raised our prices last year but brought them back down because we went months without booking anything," lamented one DJ.

One dual-system company owner in the Midwest reported that sales were down by almost half in 2002, but overall income remained almost exactly the same. Another company reported a 40 percent increase in sales.

Being Creative

So what is the solution if business is down? It seems the companies with the most optimistic outlook were those that stepped back and evaluated the market. Instead of continuing to attack existing channels with no success, they were looking at getting into different markets as a means for growing their businesses.

Several reported that they were removing particular aspects of their service and replacing those items with something new. For example, one operator said he was dumping karaoke in favor of a video dance party. Seeking new opportunities to make up for areas that had slipped was in the game plans of a number of companies.

One company that had started in children's entertainment markets but had moved more into the corporate market returned its emphasis to its original strength. "Thanks to my beginnings," said the owner, "I am able to go back to my roots and pick up the slack."

Holiday Blues

Every single respondent indicated that the holiday season for 2002 was not looking very promising (as of September 2002). "I think my holiday business looks to be slower this year but the dates are filling slowly," said one single-operator in the Midwest. It remains to be seen how the end-of-year festivities will play out.

Weddings

The wedding business is the only one that seems to have grown. Said one Wisconsin DJ, "I see prospects still shopping price. I also see the quality shopper looking for someone they can trust who cares about their interests. These people will pay a larger amount of money for their entertainment."

Another DJ commented that "more people are looking for 'entertainment.'"

"I would like to add one system in 2003—a DJ and a wedding coordinator," said the owner of a southeastern company that performs predominantly at weddings.

"Our wedding bookings are up by 40 percent," noted another company owner, who also added, "Corporate is definitely down."

Dialing Down the Interactivity?

Despite the trend toward a desire for more entertainment value, many of the respondents indicated that their customers wanted less audience interaction. At a past Mobile Beat Show and Conference, presenter Todd Mitchem indicated that many people said they wanted less interaction when, in fact, they were actually saying they wanted less of what they had seen before and more original material that was not embarrassing.

Proving this point, one of the respondents said, "Repeat clients come back to us because of the style of our shows (motivational and quite interactive) and these days, there are many more new clients asking for a more interactive show..."

"In our market, more people are looking for 'entertainment' at their events—not just 'equipment operators,'" said a Canadian respondent.

Riding Out the Storm

There certainly was a note of pessimism about 2003. "It may fill in if we keep pricing low to fill in the gaps," stated one company owner. But that wasn't everybody's response. "We aren't planning any price increases but we are planning to book more shows through more aggressive sales," declared another.

The events of September 11 and their aftermath were cited as primary reasons behind many DJ companies' slower-than-expected corporate sales. Holiday sales, in particular, usually a gold mine for DJs, are off in almost all cases.

Yet the overall vibe was one of determination. One multi-system company owner summed up the feeling of almost all the respondents with this: "We are optimistic. We are determined not to let the media's 'gloomy economic forecasts' get us down."

Another voice declared, "People are demanding more attention, quality and professionalism—which is always good for the true professional."

It seems that potential customers are finally realizing that entertainment is the most important part of their special events, whatever the type. They are starting to understand that if an enjoyable, successful event is the goal, then the price can't be the primary focus. •

Dealing with the holiday event doldrums

The Incredible Shrinking Corporate Party

By Mike Ficher

While the halls are always decked with holly during the holiday season, most entertainers have been facing a greater challenge decking the dance floor with partygoers.

The aftermath of September 11, the dot-com bust, and the meandering economy have been frequently cited by DJs and other observers as reasons for the "Incredible Shrinking Holiday Party." The confluence of these and a few other factors has resulted in:

- Smaller, often department affairs, rather than large-scale corporate blowouts
- Reduced alcohol consumption due to conscious health choices, corporate liability concerns and stiffer law enforcement
- Fewer and/or less expensive door/raffle prizes
- Earlier end times and reduced event lengths
- Less festive moods with layoffs or cutbacks tempering the attitude

Frankly, have holiday parties lost their appeal?

"Changing might be a more accurate statement," offers Carl Mindling, owner/operator of Nickelodeon in San Jose, CA and a Mobile DJ since 1969. "A new trend is having the party at the company facility instead of a hotel, restaurant or country club. Also, doing an afternoon event on Fridays is also becoming popular."

"The cliché of the wild drunken brawl with hanky panky amongst the audience has certainly gone the way of sexual harassment and other taboos in the corporate world," says the veteran DJ.

With the number of parties that include entertainment dwindling, the scale of the affairs reduced, and event planners seeking other, fresher event options, what can we do as entertainment professionals to ensure that we maintain a solid position as a candidate for entertainment?

Promote your other skills. "Every event needs three basic things we provide every time," notes Mindling. "1–Music. 2–P.A. 3–Emcee. A gathering without music is not a party, it's a dead room. Anyone speaking without a microphone cannot be heard. Every gathering needs some announcements and those are best done by a neutral third party speaker with good mic skills."

If you can incorporate audience-engaging activities such as participation dances or instruction, include those skills in your marketing presentation. If you can support trivia contests, suggest raffle ideas, or host games, offer those possible activities in your contacts. Indicate that your sound system, including wireless microphone, is almost certainly superior to the often tinny-sounding hotel system, as well as adjustable and monitored by an engineer—you!

With clients watching their expenditures much more closely than in the late 1990s, and seeking alternatives to the formulaic dinner/DJ format, emphasize the variety of services you offer to position yourself as an outstanding entertainment value.

Maintain realistic expectations. During the boom days of the late 1990s, one full-time Bay Area mobile disc jockey performed at 27 events during one December, booking events from Tuesday through Sunday with occasional doubles. Those days are gone.

Last year, the same entertainer played at nine—and expressed satisfaction that he was able to book that many holiday events.

The days of open wallets and open bars are past, with fiscal responsibility now in vogue. As one Bay Area event planner noted, "A couple of years ago companies would come to me and tell me what they wanted with no mention of cost. Now, they come to

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me and ask, 'What can I get for this much?'"

But, the decrease in holiday events may be offset by another trend. "December brides fortunately are back in fashion," reports Mindling. "The holidays seem to be a very festive time to walk down the aisle."

Indeed, I played at more weddings last December than holiday parties.

Strategic partnerships. Consider partnering with other entertainers, say a hypnotist, magician, dance instructor, dance group, comic or motivational speaker to promote an entertainer package to a corporate client. If the client is already considering or has booked other

Have holiday parties lost their appeal?

entertainment,
communicate your experience
and expertise working with and enhancing other
entertainment during your career.

Corporate holiday events, frankly, have become stale and predictable over the last several years. Planners are looking for something different, perhaps more intimate, so a package of quality entertainers may be the ticket to catch their interest.

"We do not have to be the primary entertainment," contends Mindling. "We can supplement the entertainment and be prepared to launch into dancing in a second, if necessary."

If possible, contact the other entertainment before the event and coordinate your efforts to ensure that the transitions are smooth and the show flows comfortably for the guests.

Don't hold back. Once, most jocks tried to build a logical musical progression to their "A" material during the first hour of a show. No longer.

"Entertain the guest with your best stuff right off the bat to keep them interested," notes Mitch Perez, owner/operator of Showtime DJs in Sacramento, California. The veteran DJ and musician extends that thought to the guests' arrival. "Entertain everyone the minute they arrive with some kind of game."

While some may turn to gimmicks or fashionable trends as short-term solutions to the dilemma of the Incredible Shrinking Corporate Party, perhaps we need to focus more intensely on the functions at which we excel, while also offering a wider variety.

"I am all for new spins on entertainment," declares Mindling. "Just because dancing is not the primary focus doesn't necessarily mean that we are out of the loop. Think outside the box. Don't pigeonhole yourself. Realize not only your worth, but also your flexibility and the many different benefits you bring to the table. Realize all the things you do." •

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What's in a Name?

There are many forms of Mobile DJ names. What does your name say about you? By Mark Johnson

When it comes to DJ company names, you'll often see superlatives used like Supreme, Elite, Spectacular, Star, Elegant, Top Hat, Absolute, Rockin', Divine, Dynamic, Fun Time, Paramount, Party Time or Sensational followed by a noun like DJs, Productions, Entertainment, Music, DJ Services or Sounds. If your DJ name isn't as glamorous as these combinations, then at some point you've probably considered changing your name to better reflect your business personality.

Call Out My Name

I've often toyed with the idea of changing my DJ company name from the mundane Mark's Music to something better. One name that continuously comes back to me is By Request DJ Services or By Request Music. These 2 words, By Request, seem to strike a positive note with my clients as many are happily surprised that I actually take requests. (This will be the topic of a future article). I guess other DJs in my area don't take requests.

Another name recently came to me during a high-energy school dance. They faxed me a song list before the dance, gave me a list when I arrived and during the dance I must have acquired another 100 different song requests.

Facing this multitude of songs to choose from, I realized that I had a responsibility to choose the next song that would have the Maximum Effect with the kids. Unlike other DJ events that may accept pre-made sets of music that historically work, you usually shoot from the hip at school dances. What worked two years ago or even two months ago may seem stale today. So maybe I'll change my DJ name to Maximum Effect Music to express my feelings about playing the right songs at the right time. Let's explore the good and bad sides of this kind of thinking about name changes.

Express Yourself

Often times, major companies change their names to reflect certain corporate transitions. For example, Esso, Standard Oil of Texas and Humble Oil merged to become Exxon. (By the way, the people at Exxon researched the name to be sure that it doesn't mean anything bad in another language.) In another situation, to accommodate the public's perception and familiarity, Federal Express segued to the long-time shorthand version, Fedex.

So if your present DJ name is Ziggy's DJ Service or Affordable Music and you believe that changing your name is a good move, then do a little research on what your new name could be. Obviously, if you are Ziggy, you've probably been unhappy with being at the bottom of all classified listings in the newspaper or Yellow Pages. At Affordable Music, you may have improved your performance such that you don't have to win every new job based on price alone.

The first consideration with a new name is if it is already in use. That's a touchy subject. First, if it's being used by a direct competitor, then of course you would avoid it. If you're in Virginia and you like the name of a DJ from Arizona, chances are good that there will be no problem with that name. Think of how many pizza places have the same name.

There are specific rules that vary from state-to-state or by county that govern the validity of a company name. Mark's Rockin' Mobile Entertainment Services may be unique but I know of

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At some point you've probably considered changing your name to better reflect your business personality.

at least two other Mark's Music DJ companies that I've come across at Mobile Beat DJ Shows through the years. When you register your name with your local bank, they typically require a form from your county government to indicate your name's uniqueness. They in turn check a statewide database of names to see if there's any conflict. Usually, you can register your redundant name as a d/b/a (doing business as) name with the bank so Mark Johnson, dba Mark's Music is different than Mark Flintstone, dba Mark's Music.

Hold On Tightly

You may wish to protect your name so there can only be one Mark's Music in the entire state. That would involve registering the name as a trade name with the county or state government. If you go this route, you could be declined if another Mark's Music is registered before yours, despite the other company's size. That's the value of name registrations.

Usually DJ companies are somewhat geographically limited in their reach. Sure, you'll take that gig 150 miles away at the far end of the state but you would never advertise that far away. You are probably familiar with your competition in your own area and would avoid their names directly or indirectly. While Mark's Music isn't exactly the same as Mark's DJ Services, first come first served should be the rule to avoid any public misconceptions.

Many of these rules vary by state or county so check with your local authorities. One popular exclusion for protecting a name is when the name contains a geographical reference. You can't register Rochester DJ Services and prevent someone else from using the word Rochester. DJ names don't tend to use geographical references but it's good to know this anyway.

Ch, Ch, Changes

One downside of changing your name is breaking the continuity of your prior name with your previous advertising and customers. Major corporations spend billions to gently phase out the old name and introduce the new name. Federal Express spent 2 years and untold expenditures in this conversion. Part of the task was painting each new truck with Fedex and letting the existing ones retire in their own timeframe. Don't forget about the money you'll have to spend to promote the new name as representing a better version of the original company. Major bucks.

Your past clients may have enjoyed their party three years ago when you were Ziggy's DJ Service, but now they can't find your number because your new name is Elite Sounds. Thus, you should plan on multiple mailings to remind your past clients of your name change.

If you've incorporated your years of experience into your DJ advertising, then do you reset the clock with the name change? "Elite CD Entertainment, since 1971" may not make sense. But you don't want to advertise "Elite CD Entertainment, since 2001" either, as it may diminish your decades of experience.

Playing the Name Game

Many DJs get their start in a club with a simple name, like DJ Mark. As time goes on, the simplistic name may not inspire the sense of excitement in your Mobile DJ clients that another name could. Maybe, if you are switching between club and mobile personas, you should consider using different names, each appropriate to their separate environments. At a club, you're obviously a DJ and your name is what it is, so all club DJs tend to be named DJ (your name here). The Mobile DJ environment needs much more than DJ (your name here) to promote your business.

You should also consider the alphabetic nature of names. Poor Ziggy hated being last. Unlike plumbers, you won't typically find AAAA DJ Services at the top of the category in the Yellow Pages. Also, the phone company will validate your name for placement within their alphabetical listing. One friend of mine changed his DJ name from TNT Music to Al's TNT Music to solve the alphabetic problem while keeping the relationship with his prior customers consistent.

A DJ's name is an important part of describing a DJ business. George Carlin had a routine years ago about not-quite-appropriate company names. First Fidelity Bar & Grill and Sammy's Bank were two examples of this misapplication. Mark's Adequate Music or Good Enough DJ Services are two examples of the same misguided naming approach. Question: What's in a name? Answer: Plenty! •

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Diagnosing the Focus of Your Marketing

Do you need a marketing vision correction? By Peter Merry

Marketing our products (DJ gear, lights and music libraries) instead of our services (planning, coordination, MC skills, DJ skills and quality referrals) has been the number one reason why our clients tend to treat us as commodities rather than as personalized entertainment service providers. Recognizing the real differences between marketing a service and marketing a product is the first of six keys to accomplishing service-focused marketing.

To diagnose a health problem, you must first know the difference between signs of health and symptoms of disease. It is my firm belief that our profession has been suffering from a disease called product-focused marketing. The cure will be found in applying a healthy dose of service-focused marketing.

Just What Are You Trying to Sell?

In his ground-breaking book, *Selling the Invisible*, author Harry Beckwith states, "...services are not products, and service marketing is not product marketing." (Warner Books, 1997, xv)

Here's an example. Have you ever seen building contractors marketing themselves like this?

We can easily recognize the humor in this ad, but the unfortunate reality is that most Mobile DJs have been marketing themselves in this same way for years. I have seen countless photos of DJs with their full gear set-ups, or with their trailer covered with signage and surrounded with gear and their team of DJs in tuxes or, my personal favorite, holding the microphone as if they were singing or making an important announcement. It's as if they are telling their customers, "We can make your party great, cause we've got tools!"

Handy Randy
I can build stuff...
...cause I got tools!
When wedding DJs market themselves by displaying their gear, they are telling their clients that the gear is what's important.

When wedding DJs market themselves by displaying their gear, they are telling their clients that the gear is what's important. This trains prospective clients to shop for the best gear at the lowest price.

So why is this style of marketing so prevalent in our industry? Because most Mobile DJs are following the example of "Bill & Ted's" as we described in the second article of this series. They are trying to copy or improve upon the marketing they have seen displayed by other Mobile DJs.

Self-Evaluation

If you are unsure whether you have a product or service focus, here's an easy way to find out. Think of the most recent time you encountered another DJ at an event. If you immediately sized up his gear and determined that he must be a lame DJ, then you are probably product focused. If you waited to see if his performance contained anything creative that you could learn from, then you are probably service focused.

If you discover that you are product focused, please understand that it's really not your fault. We have been teaching ourselves to think, act and market this way for years. There are even national "experts" that are actively teaching the general public to be product focused as they shop for a wedding DJ.

Gear-Centered Example

In an article that I found originally referenced by a national wedding Web site, the author attempts to "educate" the public with descriptions of "The Four Types of Mobile Disc Jockeys."*

He describes "DJ-1" as "The Wanna-Be DJ" and describes him as "using his living room stereo set up on a card table." He goes on to assert that this type of DJ "usually needs you to give him a ride and help carry in his stuff." The value he assigns to DJ-1 is a meager $50-$100.

The writer of this article continues by describing "DJ-2" as "The Skirted, Card-Table DJ" and describes him as using "older, often rented equipment" that is set up on a card table. He assesses this DJ's value at $150-$250.

Then things begin to brighten up as he describes "DJ-3" as "The Professional, Booth DJ" who is "established" with "5 years or more and several systems and DJs!" He goes on to say that DJ-3 will always send "2 Disc Jockeys for every wedding," uses "professional equipment" and "includes several different light effects." According to the author of this article, DJ-3 is worth $350-$650 and should only be paid "up to $650...if he plays for more than 6 hours, uses CDs, has extra special lighting..." and has "extra large speakers..." This description is amazing to me, as I am a single-op solo performer and I never use lights. I guess that means I'm not a professional DJ.

Finally, he wraps up his list with "DJ-4, The Professional, Booth DJ with Extras" who is described as "DJ-3 with a few 'Club/Bar' extras..." DJ-4 is said to be the same in value as DJ-3 with an added fee of $150 for each additional item of special gear.

Near the end of the article, the author admonishes prospective clients to look out for a "Card/buffet table OR custom-built booth," "Size of speakers NOT quantity," and "Multiple lights."

This article is just one clear example of how we are cutting off our own legs by teaching prospective clients to evaluate our services based primarily on our products.

More Than Just Tool Time

Here's the point...Our products are merely the tools we use to deliver our service! And, as we know all too well, anyone can purchase the tools, but very few people have the talent and skills to use our tools effectively in a wedding entertainment setting.

If I suddenly decided that I wanted to build an addition onto my house, it would be rather easy for me to go to Home Depot and purchase all the materials and tools I would need for the job. Unfortunately, I don't have the skills or the ability to build that addition, and so, I would need to hire Handy Randy to do it for me.

As DJs (who are mostly male) we naturally love our gear. We all enjoy getting new gear and comparing our gear with other DJs. And I've seen countless DJs whose tools were bigger and better than mine (pun entirely intended), but they lacked the skills and ability to make a wedding reception flow smoothly while keeping the guests entertained.

I know a DJ in the Seattle area who successfully entertained at wedding receptions for 10 years with a Radio Shack mixer! His clients didn't know and couldn't have cared less. He made their receptions great and now he can afford to have a better quality mixer.

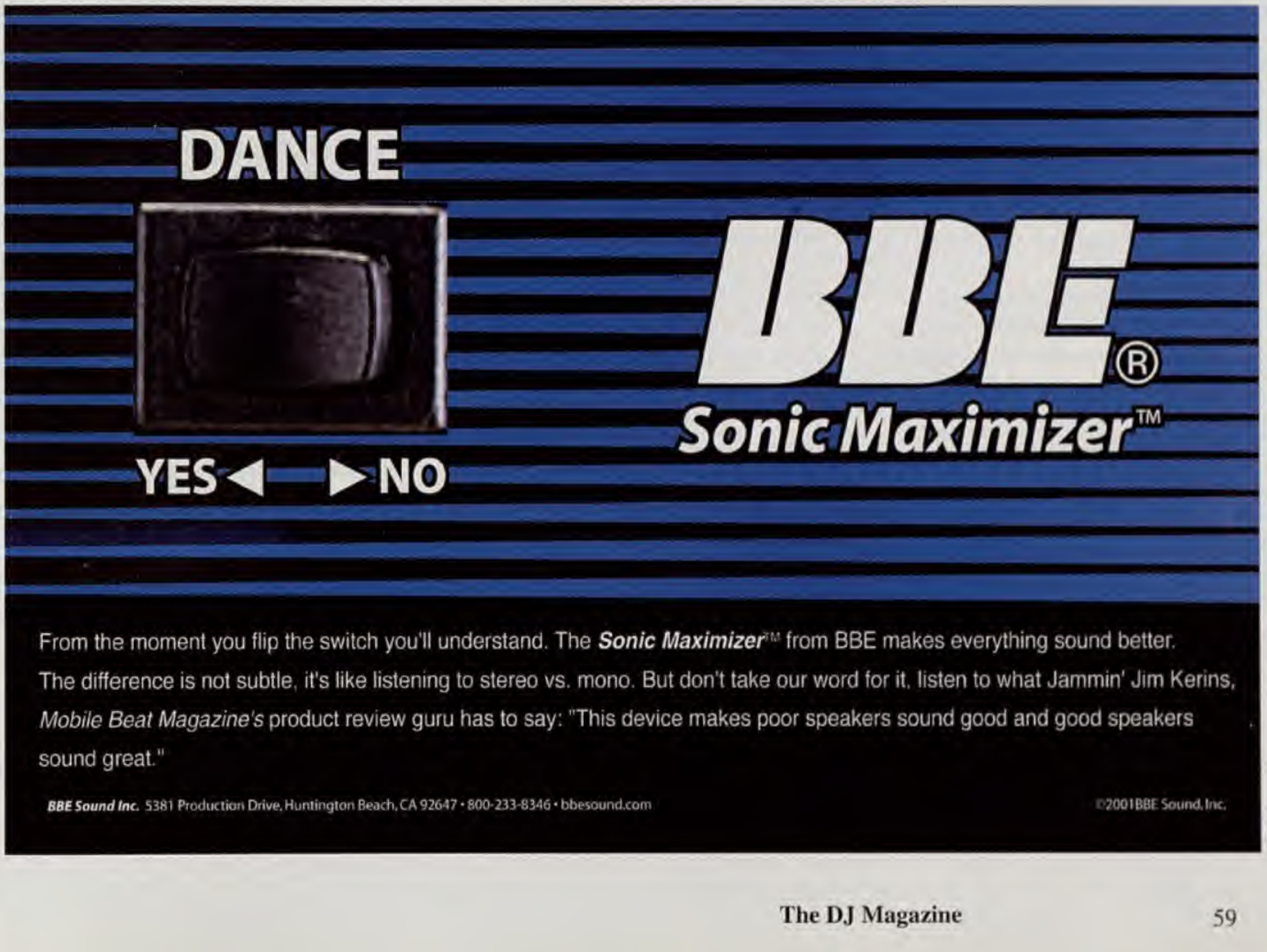
Know Thyself

In order to properly diagnose your own marketing, you should candidly ask yourself these two questions: 1. "How am I selling myself right now?" If your marketing spends more time building up your gear than it does describing your service, your marketing is probably product focused. 2. "Am I personally service focused or am I product focused?" Think back to the example I mentioned earlier about the way you evaluate another DJ on first sight. If you find yourself instinctively checking out their gear, you might be product focused. If you are personally product focused in your thinking, it will come out in your marketing and in your sales presentations.

If an honest self-evaluation based on these two questions reveals product-focused marketing and thinking, then it's time to make some serious changes. In upcoming articles we will examine the five remaining keys for creating a service-focused marketing approach. See you next time. •

Peter Merry is the 2002 President of the SoCal Chapter of the ADJA and he is also a marketing consultant at www.DiscJockeyAmerica.com. For more information, go to www.PeterMerry.com.

Ace DJ Search, "The Four Types of Mobile Disc Jockeys" http://members.aol.com/acedjs/private/AceDJTyp.html •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Awards Show to Spotlight DJ Professionalism

The American DJ Awards return to Las Vegas

DJs across the country are continually striving to improve the level of their performances in order to increase their pricing and stature. But imagine if you could get paid $5,000 for a presentation only five minutes in length? Well, you'll soon be able to see this actually happen—at the American Disc Jockey Awards. This gala event, which will showcase the best talent in the DJ profession, will return to the setting of the Mobile Beat DJ Show and Conference for 2003 on Monday, February 17—the day before the show officially starts. Among other things, there will be a $5,000 cash prize for the Entertainer of the Year. Participants will compete by teaching a dance, conducting an original game or performing an original skit.

The ADJ Awards will give onlookers and participants an opportunity to experience the best and the brightest the DJ profession has to offer, and also take ideas home with them. Their talent will be showcased in a state-of-the-art setting featuring gigantic video screens, a huge sound system and cutting-edge lighting, with DJ Power software providing computer-based control.

Man on a Mission

Ken Knotts, founder of the ADJ Awards, feels driven to get DJs excited about their profession and to build their stature in the entertainment world overall.

"By throwing out a huge cash prize," says Knotts, "this should spur some DJs into developing new routines and sharing them with the large audience. It's definitely a challenge." He adds, "Whoever wins is going to be an instant celebrity."

Why a separate awards show staged in conjunction with the Mobile Beat Winter DJ Show? "It needs to be done," declares Knotts. "I feel that what we do needs to be presented in the best possible way, using cutting-edge technology for a technology-driven profession."

"People do deserve to be honored. By acknowledging these people it gives validity to our profession. Every other entertainment medium has an awards show."

Welcome Back My Friends...

Knotts is preparing a unique show experience for all who make the early trek to Vegas. Attendees will walk through a Hall of Fame featuring photos of past award winners plus objects representing pieces of DJ history. Once inside the ballroom, giant video screens will provide everyone with a "front-row" view for the show that will unfold.

So how do you compete for the $5,000 challenge? Contestants will be selected through an audition process. You must be present at the Tropicana Hotel in Las Vegas on Monday, February 17 at 9 AM. You'll need to bring music, people and any other aspect of your performance that is required for the show. There will be an entry fee of $100 per person to participate. This covers admission and premium seating.

Those who make it into the awards show will be selected from among the auditioning DJs by members of the Academy of Professional Disc Jockey Arts and Science (APDJAS). Disc jockey professionals with five years' experience can be APDJAS members. For the $100, APDJAS members get to vote for the grand prize winner during the awards show, plus they will have nominating and voting privileges for other awards to be given at the show. APDJAS membership includes premium seating at the event as well. To be eligible to vote in the 2003 awards, the deadline for joining is December 1.

In addition to the $5,000 award, other categories to be recognized that night will include Karaoke DJ, Club DJ, Country DJ, Technical DJ, plus the Michael Butler Humanitarian Award. The evening will also feature the latest Hall of Fame inductee and Lifetime Achievement Awards. Those who don't get the big cash prize will still have the chance to walk away with a bounty of gear prizes. Other competition-based awards to be given include Male and Female Entertainer of the Year and Propmaster.

Reserve tickets by visiting www.americandjawards.com or by calling 714-634-2323. Tickets are $50 at the door, $40 if purchased by December 1, and $45 if purchased by Jan 31. Prices for ADJA members are $30 until December 1, $40 until Jan 31 and $50 thereafter. Bring your formalwear! •

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A DJs Point of View

DJ Skilz's dangerous combination:
practice, performance and product development

By Dan Walsh

If you've ever been to a Mobile Beat DJ Show & Conference, you've probably seen a particular DJ very seriously concentrating on mixing with the latest creation from American Audio. He was a man of few words, but his precise technique said most of what needed to be said about the latest mixer or digital turntable being displayed by American DJ's audio division.

It was Las Vegas-based DJ Skilz that you saw. And it turns out that this mix master not only demos the products but also helps design them as well.

Developing Skilz

He's been demonstrating products for American Audio for six years now, but the story actually starts way back in Flushing, NY, when he was just a lad. "I started learning how to DJ sometime between the ages of six and eight. Some of my friends over in Brooklyn had some older brothers with DJ equipment. I also got into break dancing."

With the hip-hop essentials in his bloodstream, Skilz got his first mixer at the age of 13. High school drew his attention away from DJing for a few years but there was no escaping his calling. "After high school," he remembers, "I put all my time into DJing. I basically taught myself all the tricks." During this period, DJ Skilz developed a work ethic that has carried him along through the stages of his developing career as a solo DJ.

Go West, Young Man

"At the age of 19 I moved to Vegas with my eyes blindfolded," says DJ Skilz with the tone of one who's paid his dues. The primary bane of his existence as his career has developed has been an assortment of "club managers who always tell you what to do." An obvious problem for a DJ whose strong suit is his creativity in putting together a mix. He did, however, settle into a successful six-and-a-half-year residency at the top-rated club in Las Vegas, at the Rio hotel and casino.

The trek west to the desert turned out to be a good move in the end though. For a day job, Skilz worked at Limelite DJ Supply of Las Vegas. It was through this connection that he got hooked up with American DJ.

Developing Products

It was just before the first Mobile Beat DJ Show in Las Vegas, and American DJ's audio product manager was looking for a skilled DJ to show the company's products in the best light possible. Skilz reminisces: "John Brown called the store [Limelite] to ask Steve Likourinou for a guy to do a scratch demo at the Mobile Beat show. After that, the situation progressed so that I was working at all the shows." At the start, DJ Skilz was a "strictly vinyl" individual. But, as a wiseman once said, it's better never to say never.

Once he was adopted into the American DJ family, Skilz found his job expanding to include in-store demos for dealers, as well as instructional sessions for the company's product reps. He also gradually became involved with the actual creation of new DJ products.

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"They would show me a prototype and ask me for the DJ's point of view," says DJ Skilz about how it started. "It got to the point where most of my suggestions were ending up in the new stuff." The American Audio products that reveal the clearest DJ Skilz fingerprints include his signature mixer, the Q-D5, the feature-packed ProScratch2 digital turntable-style CD player (never say never!), and the latest exciting addition to the family, the Velocity dual CD player, which builds on the foundation laid down by the ProScratch2.

The Practice of Mixing

Since all DJs, mobile, club or otherwise, can learn from each other, we asked DJ Skilz about his philosophy of the mix. When the topic turned to the various merits of club and scratch performance, Skilz weighed in with this: "...when I DJ, I like to create something different with the music. I don't like to just sit there and mix for five hours and not do anything creative with the music. That's why I like to add a few scratches here and there during my club mixes. It just adds more to the music when you know how to combine the two together. And the crowds that I mix for can hear and feel the difference in the music when I do that."

Summing up his approach, Skilz says, "These are some of the rules that I follow when I DJ at my gigs. Rule # 1: Read the crowd. Rule # 2: Read the age group you're DJing for. Rule # 3: Know your music. Rule # 4: When you're not DJing, practice. Practicing is the key to becoming a successful DJ."

The Next Level

The best way to hear what DJ Skilz can do is to check him out the next time you're in Vegas. But you can also get a taste of his abilities on *Digital Scratch Tracks, Volumes 1 and 2* created for American DJ by ERG (Entertainment Resources Group). These are collections of short tracks designed for mixing on digital turntables. Skilz also plans to release a mix compilation in the near future.

You may also get a chance to experience a DJ Skilz mix at a club near you during the coming year. His management team is working on a European tour for the spring of 2003, which will take him to clubs in Germany, France, the Netherlands, Spain, Italy, and Greece. Then a U.S. tour will follow. Check out www.djskilz.com, where details will soon be posted.

From Dance Floor to Silver Screen

James L. Venable's DJ sensibility spurs him on to film composing success **By Dan Walsh**

Maybe your kids watch them. Or maybe you saw them when you were baby-sitting your little nephew and niece one evening. Or, maybe you secretly watch their show all by yourself. (Don't worry, we won't tell.) Who are they? I'll give you a hint: they're very petite, they released their first feature-length movie last summer, and they fight monsters and criminals over a background of music woven together by a former Mobile and Club DJ.

Yes, you guessed it. I'm talking about *The Powerpuff Girls*. And the man behind the musical mayhem of the successful 'toon is James L. Venable.

Unusual Musical Journey

DJs take many different paths through the universe of entertainment, some finding their niches as mobile party professionals, others in the exciting club scene. Then there are those with a particularly unique direction that takes them through the world of mobile entertainment and then out into another realm altogether. James L. Venable falls into this last category. He is a musician who has become an established film composer—and he attributes a large part of his current success to what he learned about entertaining people as a Mobile DJ.

Venable's relationship with records began early and it's a common story. "I started out as a drummer," he recounts, "and like so many others, a major way I learned was by playing along with records." Thus "the beat" was implanted in his psyche.

As he developed his music career he found he was being drawn into the DJ world. "I began playing drums along with a DJ who specialized in Bar Mitzvahs," says Venable. "It was an easy but fun gig, and I started learning a lot about how to work a crowd. Another important thing was that the work was on the weekends, leaving my weekdays free to do whatever."

"Whatever" involved learning his craft as a composer under the tutelage of Spud Murphy, a composer and arranger best known for his work with Benny Goodman. He had developed a unique approach to composing called the Equal Interval System, which Venable was very interested in.

Entertaining the Masses

Along the way, though, Venable found himself actually getting out from behind the drums and becoming the party's primary motivator. He did a stint with You Should Be Dancing DJs of California.

"I really enjoyed the party atmosphere on the weekends. I was into programming cool music, but I also developed a flair for getting the crowd on the dance floor by using a variety of different icebreakers." He also added some weeknight club gigs to his schedule and brought his party-motivator attitude inside the booth with him. "Even in the clubs," says Venable, "I would always be able to get people out on the floor, either with a good mix or properly timed vocal motivation."

Venable's approach to his current gig—writing soundtrack music for cartoons—owes a lot to what he learned as a DJ. "It's all about how the DJ gets a mix to flow, taking all kinds of styles and tempos and making them work together," he explains. "Being able to juxtapose different styles with different tempos, like electronica and classical, for instance, is important in a film. You have to know how to match the music's tempo with the tempo of the action. It's more than just recording the sound of a character's footsteps...you need a sense of pacing—like at a party, on the dance floor."

DJ performance techniques are right at home in Venable's studio. He has mastered the art of scratching, but applies it to his composing in an interesting way, which avoids the problem of getting permissions to use samples. "Since the music is for a wider audience, I've avoided using other people's records when I scratch. Instead, what I'll do is record a part in my studio that sounds like the type of hit or break I want, then I put it on a CD and scratch that." Venable uses a Pioneer CDJ-1000 to perform his mixes as he records.

Final Credits

When the amount of work he was getting as a composer started to overwhelm his weekly schedule, Venable had to scale back his DJ work. Then came his "big break:" a quirky cartoon starring three miniscule super heroes: *The Powerpuff Girls*. His music for the show has since been collected on a CD called *The City of Soundsville*. Due to its electronica feel, the album was pressed onto 12" vinyl specifically for DJ use.

After scoring the animated series, Venable was the natural choice to score *The Powerpuff Girls Movie*, which was released in July of 2002. His other scoring credits include *Jay and Silent Bob Strike Back* and the martial arts flick *Iron Monkey*. He also scores The Cartoon Network's *Samurai Jack*.

So the next time you watch (or listen as your little ones watch) Blossom, Bubbles, and Buttercup save the city of Townsville, remember how being a Mobile DJ has the potential to take you to the most amazing places.

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Live, from the Top of the Mountain

From the North Country to the tropics, DJVince1 covers the spread

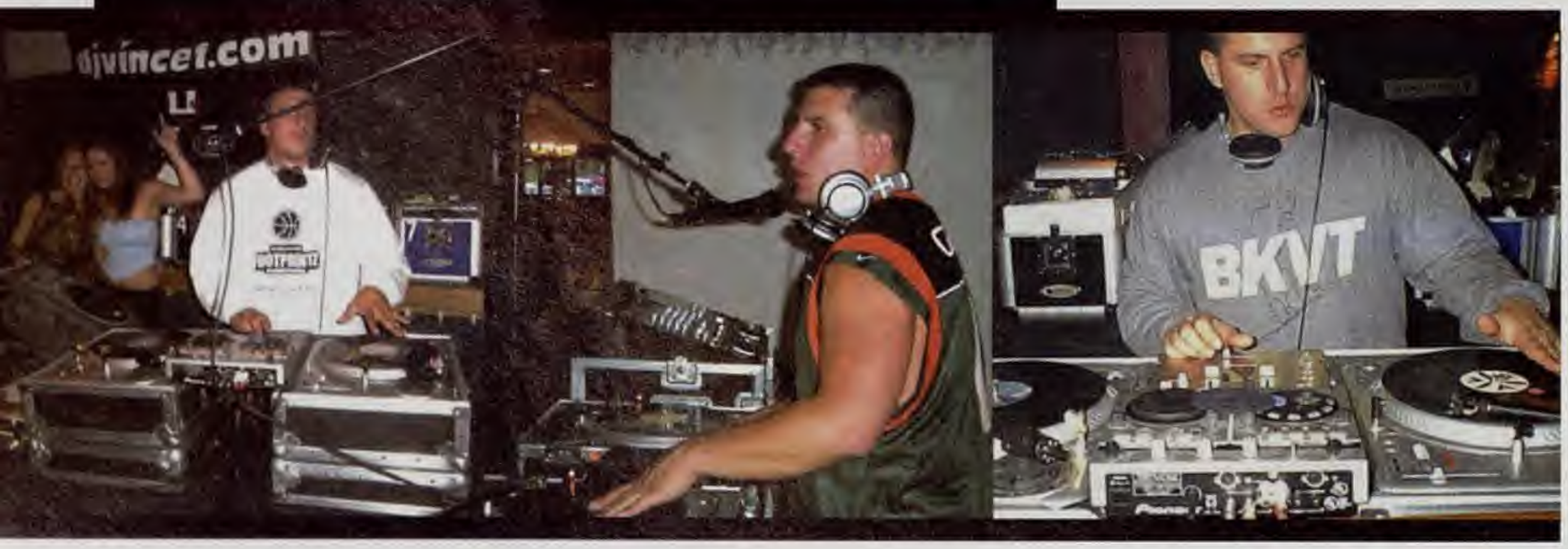
By David Kreiner

Vince Allo, a.k.a. DJVince1, has been kickin' it hard in Central Vermont for over 15 years. He earned a Bachelors Degree in Communications from Castleton State College, the school that also produced DJ Scott Larock (who passed away in 1986), founder of BDP with KRS-One.

While at CSC, DJVince1 got firsthand experience on the radio at WIUV 91.3, with his own mix show 2 times per week. It was then that he realized that he wanted to become a DJ and broadcaster.

He keeps extremely busy with radio gigs like The Thursday Night Thunderstorm on Z97 (WZRT FM 97.1), a 50,000-watt Clear Channel station broadcasting from the top of Killington Peak. His club DJ work includes the Electra Nightclub in West Lebanon, New Hampshire; Tilly's in Glens Falls, New York; and Club Millennium in Burlington, Vermont. He also does tons of mobile work at local high schools, colleges, and the occasional wedding.

We caught up with this very busy DJ and asked him a few questions...



Mobile Beat: *How do you make the transition from mobile to club DJ?*

DJVince1: It all started out with me just being a customer in the bar. After getting to know the staff I then became a fill-in DJ and worked my way up to full time. It's all about persistence and keeping your name and face in front of the right people. I started club DJing in my early 20s, playing hip-hop, R&B, reggae and techno. My club work is primarily vinyl with 2 Vestax PDX 2000s and Shure SC35C styluses.

MB: *Are you responsible for any promotions?*

DJV: Yes, especially for the radio show. Lots of giveaways and concert tickets. We have college nights, $1 drink night, ladies night, etc., which the clubs I work at are responsible for.

MB: *Do you do any live remotes?*

DJV: Yes. I do live remotes at several clubs that are simulcast over FM 97.1. I also do color commentary and play-by-play alongside 11-time Vermont Sportscaster of the Year, Jack Healey. Together, we've won Vermont Sportscast of the Year on a couple of occasions for our coverage of the Rutland/MSJ football and basketball games.

MB: *How does radio affect your local market?*

DJV: Boston is close to us geographically and has a lot of influence on our locals' musical tastes. JAM'N FM 94.5 in Boston is a big influence and is a Clear Channel partner.

MB: *What type of music is most influential in your market?*

DJV: Hip-hop rules everything. Most of my mobiling, club and radio involves hip-hop based music. My mobile events attract a younger crowd that likes the current stuff. When the crowd is older, I play to the crowd no matter what the age of the group is.

MB: *What type of gear do you use for mobile work?*

DJV: QSC amps, Yorkville subs, FBT MaxX speakers, Vestax PMC07 or Technics SDJ1200 mixers for vinyl sets and a Denon 2100F CD player with a Vestax PCV150 for CD sets. Lighting includes 12 PAR cans, 2 strobes, a fog machine and other effects.

MB: *What are some of the more exotic places you've played?*

DJV: Laboom nightclub in Cancun, Mexico for Spring Break 2000-2002. Tequila Laboom is the hip-hop side with artists like Eve, Snoop, Funkmaster Flex and many more. Laboom is all techno with international DJs such as Jonathan Peters, Anthony Acid, Johnny Vicious, and others showing up and doing guest spots. I also worked at Club Ma'xo in Cancun for Spring Break 2000-2001. This was a guest spot gig during spring break. Promoters bounced around to all different clubs in the area and asked me to do a guest spot.

MB: *How did the Cancun gigs come about?*

DJV: The Cancun gigs came from working with DJ Skribble in June of 1999 in Killington, Vermont. I became a fan and followed his gigs around the Northeast. I flew myself down to Cancun and got on the turntables before Skribble's sets. After that, I was asked to perform. Cancun is one the most amazing club settings in the world. MTV only shows what the family can watch; what you see on MTV doesn't even scratch the surface!

MB: *What about your college gigs?*

DJV: I have done Homecoming at Dartmouth College in Hanover, New Hampshire with DJ Skribble. I also opened for Busta Rhymes and Naughty by Nature. My Dartmouth gigs are ongoing. Atomic Professional Audio did the sound 3 years ago for Kid Capri. When they need DJ gear, they called me to rent my gear. The following year, they called me again for the Skribble gig and this year, they called direct!

MB: *Tell me about PhatKat Productions?*

DJV: I have a 22-lb. cat so I named my DJ business PhatKat. I am the sole owner but have two or three other DJs that I work with. We do proms, private parties, weddings, clubs, etc. I do the bookings and 90% of the performances. There is also a sideline of PhatKat clothing that includes, T-shirts, sweatshirts, tanks, visors, hockey jerseys and football jerseys!

MB: *How do you advertise your DJ business?*

DJV: Word of mouth, my radio gigs, and referrals.

You can find out more about DJVince1 at www.djvince1.com. •

David Kreiner is the owner of The Source DJ Music Supply and is a nightclub consultant.

With the deep chill in the midnight air, we definitely need some hot remixes to get us through the long winter nights. Still looking for high-beat tracks to keep the party going? We have 'em. Here's a review of a few current sources of dance floor warmth.

Fuel for Your Musical Furnace

By David Kreiner

We start off with an entry from the very clubby **HOT TRACKS** spur series, **XL VOL. 7**. This series features high-energy import and domestic club hits with extended remixed versions. This series is perfect for nightclub gigs and teen events. High-beat music is very hard to come by lately and this much-needed set fills an empty niche. First up is Becca with "Come and Get My Love" at 128 BPM. A pop houser with a great synth bass line pushing an exciting mix and tons of girly vocals. With a 64-beat intro and outro, it leaves a lot of room to mix. Next is club king DJ Encore, featuring Engelina on vocals, with "Walking in the Sky" (135 BPM). This one pumps for late-night applications with all electro beats and instrumentation. Laut Sprecher, featuring Kate Skate, follows with "Omibus" at 138 BPM. A progressive house selection, it is reminiscent of "Sandstorm" by Da Rude with break beats, etc.

Club favs, Brooklyn Bounce, show up with this kick butt song "Club Bizarre." This mostly instrumental, 140-BPM remix is all energy with some female vocals in the middle and killer techno keyboard work. A must-have late-night addition. Track 5 is "Something" by Lasgo (140 BPM). This is an all-female vocal over pumping techno bass. Another great late-night song for that energized audience. Closing out the set is Voodoo and Serrano with "This Is Acid" at 140 BPM. This is the best cut on the set! Major butt-kickin' techno bass line and drum beats push the mix. This is an all-instrumental, hard houser that will make your audience melt with pleasure.

X-MIX CLUB CLASSIC #10

Wild Thing	TONE LOC	128
Ownlee U	KWAME	112
I'll Do For You	FATHER MC	109
Baby Got Back	SIR MIX-A-LOT	128
O.P.P.	NAUGHTY BY NATURE	98
Bust A Move	YOUNG MC	117
Shoop	SALT-N-PEPA	97
Mama Said Knock You Out	LL COOL J	102
I Got A Man (CD Bonus)	POSITIVE K	103

XL VOL. 7

Come And Get My Love	BECCA	128
Omnibus	LAUT SPRECHER feat. KATE SKATE	138
This Is Acid (XL Break Mix)	VOODOO & SERANO	140
Something (XL Mix)	LASGO	140
Club Bizzare	BROOKLYN BOUNCE	139.9
Walking In the Sky (Break Remix)	DJ ENCORE feat. ENGELINA	135.5

X-MIX DANCE #69

The Disco-Tekkaz House of "X" Megamix		130
a. Betty	POUND BOYS	
b. Star Of Music	CASTELLANE	
c. Pimpin' Grooves	DJ TRIPLE A	
d. Funk-A-Tron	RIVERA'S GROOVES	
Alive	JENNIFER LOPEZ	130
A Little Less Conversation	ELVIS vs. JXL	115
Objection (Tango)	SHAKIRA	130
Gotta Get Thru This	DANIEL BEDINGFIELD	135
Without Me (Good Times Remix)	EMINEM	117
The Drill	DIRT DEVILS	140
Burning Man	DANIEL ASH	129

Keeping with the energy vibe is the latest from **X-MIX. ISSUE 69** starts off with a trademark House of X megamix at a long 13:47 and 130 BPM. This filtery disco house mix features "Betty" samples from the song "Black Betty" by the Pound Boys, "Star of Music" by Castellane, "Pimpin' Grooves" by DJ Triple A, and "Funkatron" by Riveras Grooves. These extended megamixes set X-Mix apart from all the other remix services and can make a non-mixing DJ look like a god!

Full-length songs start with "Alive" from Jennifer Lopez at 130 BPM.(I guess the J-Lo hook is gone.) A major techno synth line pushes the mix and she sounds strong on this late night pumper, but the vocals sound a little sweet over such a hard instrumental track. Another song that was resurrected from a British TV ad a la Dirty Vegas, is an old Elvis song written by Mack Davis, "A Little Less Conversation" at 115 BPM. This song is a lot of fun and is a welcome mix on a usually predictable musical landscape. This will fit with any filtered disco or trash disco sets. Next up is Shakira with "Objection (Tango)." It's a great sparse remix (130 BPM) that has lots of holes to move around. The girls will love this one after midnight.

A huge club and radio hit, Daniel Bedingfield's "Gotta Get Thru This" is next, at a sweaty 135 BPM. The highlight of the disc, this is a very clean remix of a great club record. Everyone is looking for another remix of "Without Me" from Eminem and the next track is it. At 117 BPM and featuring the bass line and vocals from Chic's "Good Times," it's a funky fresh mix of this huge radio hit. This will fit with a lot of different musical sets. Dirt Devils are up next with a very techno "The Drill" at a blazing 140 BPM. This all-instrumental mix will work with every progressive house selection out there right now. Closing out the set is "Burning Man" from Daniel Ash (129 BPM). It features a very clean mix and instrumentation with light sung/spoken male vocals, and comes across with a slightly dark vibe.

CLUB CLASSIC #10 is the latest in X-MIX's spur series featuring remixes of classic dance and club songs. "Wild Thing" from Tone Loc (128 BPM) starts it off, with some Yes "Owner of the Lonely Heart" guitar lines thrown in for fun. It's a more DJ-friendly mix of this classic. "Ownlee U" from Kwame (112 BPM) has lots of vocal samples in the intro and stays close to the original. Father MC's "I'll Do For You," at 109 BPM, gets a major reworking with a totally new intro and different drum beat. Sir Mix-A-Lot is next with "Baby Got Back." A clean, 128-BPM remix based on the original, it is very usable. Naughty by Nature is well represented here with "O.P.P." at 98 BPM. After a scratching intro, the original starts up and sounds great. "Bust a Move" from Young MC (117 BPM) has "Ice Ice Baby" bass line samples in the intro and C&C Music Factory's "Everybody Dance Now" vocal samples thrown in as well. Salt-N-Pepa get it going with "Shoop" at 97 BPM. This one stays close to the original and is still very usable. LL Cool J throws down with "Mama Said Knock You Out" at 102 BPM. It's nice to have an extended mix of this classic. Closing out the set is "I Got A Man" from Positive K (103 BPM). Staying close to the original, this remix adds a much needed 32 beat intro, middle and outro. •

All the CDs reviewed here can be found at The Source DJ Music Supply. For a free catalog call 800-775-3472 or shop/surf at www.thesource.dj. Soundbites are available online.

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Memorable Moments

From Start to Finish

Make sure your library includes special songs to mark the time

By Jay Maxwell

Playing in a club is different than playing events as a Mobile DJ. A Club DJ is expected to play dance music from the first song until the last. While a Mobile DJ is playing dance music most of the time during the event, there are certain times that he or she must be well-equipped to play other songs.

In the Beginning...

For openers, let's look at openers. For many weddings, reunions and company parties you will play light background music for the dinner or social hour. You have the option of gradually filtering in the dance music, or you can make a bold statement with music that the dance phase of the evening is about to begin. For instance, at a high school reunion the agenda may call for a group picture immediately after dinner and then the dancing will begin. If this is the case, you might want to play one of the openers (at least part of the song) and officially welcome everyone to the dance portion of the evening. Invite everyone to give you their requests and to have a great time as they relive old times and make new memories.

If you're playing for an office party, the boss or one of the speakers might want a drum roll or music for a triumphant introduction. Making the boss happy is always a good idea. Having only dance music with you when the boss wants an introductory song won't make his day. Whatever you do, don't ask him, "How about if I play 'Brick House' by the Commodores as you go to give your opening remarks?"

For a school event, pool party or picnic you might want to start off with an ear-catching tune like the "American Bandstand Theme" or "Happy Days." Say loud and proud who you are and that you are there to make sure that it truly is a happy day for everyone. Even though you are not the main focus of the event, you will still want to give an introduction of yourself using one of these openers, so people will know that you are approachable and that you have a personality. You are not there just to push the play button. Let the people know that there are no robots behind the console—you are a live person who is genuinely concerned that everyone there will have a great time. (And of course, if everyone has a great time, someone will call and book your company for their next event.)

Your Attention Please

At many wedding receptions the bride and groom and their wedding party will want to be announced while a "grand entrance" style of music is played. Some may only want some lively jazz played, and others will even want their college fight song. Others will request exhilarating openers like the themes from movies like *2001 Space Odyssey, Star Wars* or *Raid-*

ers of the Lost Ark. Check with the couple to see what they prefer during the bridal consultation. Of course, many couples change their minds at the last minute (like just before you announce them) and ask you to change the song. So it's a good idea to have all the opening songs listed here.

It's a privilege to perform at an active military ball or at a ROTC ball. As always, planning ahead is the key to a successful event. Ask what special music is needed for any of the scheduled events. Typically "The Star Spangled Banner" is required, so ask if they want an instrumental or a vocal version of the national anthem. If they do want a vocal version, find out which particular artist they want. Also make sure that you have with you the theme for the particular branch of the armed forces (see list at right).

Something Special In-between

At any occasion and at any time someone can come up to you and tell you that they want to wish someone a happy birthday. And, of course, they'll ask you to play the birthday song so everyone can sing to the birthday person. That is not the time to wonder whether or not you have "Happy Birthday to You" on hand. It's the time to say, "Sure, I'll be glad to wish your friend a happy birthday and lead in the singing." You might want to play part of "Birthday" by the Beatles to get everyone's attention and then have everyone wish the birthday celebrity a happy one as you play the traditional birthday song. If it's a sixteenth birthday you might also want to play "Sixteen Candles" or "You're Sixteen." It's just as likely that you will be requested to wish a couple a happy anniversary during an event. A nice touch afterwards would be to play their favorite song (perhaps their first dance song at their wedding). If they leave it up to you to choose a song, "Anniversary Waltz" or "Through the Years" are two popular choices.

Time to Say Goodbye

For most events the last song is a slow song. Always announce the last dance to give everyone fair notice that all good things must come to an end. After the last dance song will be the time to wrap it up for the evening by quickly telling the crowd once again who you are, how much fun you had and that you hope to see them again soon. The music underneath your speaking needs to be very upbeat. Any of the closings listed here can work well. My usual ending is typically, "This has been a fantastic night of music by request. I'm Jay Maxwell and I hope we will have the chance to party together again soon. Goodnight, drive safely." I say this while playing the Porky Pig song. I time it so as soon as I get through, Porky says, "That's all folks!"•

OPENINGS

Sirius	ALAN PARSONS PROJECT
Discovery	JOHN TESH
2001 Space Odyssey Theme (Also sprach Zarathustra)	STRAUSS
Theme from *Rocky*	BILL CONTI
Peter Gunn Theme	BLUES BROTHERS
Tonight Show Theme	DOC SEVERINSEN
David Letterman Show Theme	PAUL SHAFFER
Olympic Fanfare	JOHN WILLIAMS
Rock and Roll Part 2	GARY GLITTER
Star Wars Theme	JOHN WILLIAMS
The Pink Panther Theme	HENRY MANCINI
Raiders of the Lost Ark Theme	JOHN WILLIAMS
It Had to Be You (drum intro only)	HARRY CONNICK JR.
Happy Days Theme	PRATT & MCCLAIN
American Bandstand Theme (Bandstand Boogie)	BARRY MANILOW

MILITARY

Star Spangled Banner (National Anthem)
Anchors Aweigh (Navy)
Marine's Hymn (Marines)
U.S. Field Artillery (The Army Goes Rolling Along) (Army)
Wild Blue Yonder (Air Force)

SPECIAL OCCASIONS

Birthday

Happy Birthday to You	EDDIE HOWARD, VARIOUS
Birthday	BEATLES
Sixteen Candles	CRESTS
You're Sixteen	RINGO STARR

Anniversary

Anniversary Waltz	EDDIE HOWARD
Through the Years	KENNY ROGERS
When Your Old Wedding Ring Was New	JIMMY ROSELLI

Bar/Bat Mitzvah

Hava Nagilah
Hora Medley

Miscellaneous

Drum Rolls	
Local College Fight Songs	*Check out www.fightsongs.com*
Tiny Bubbles (for blowing bubbles)	DON HO

CLOSINGS

Always Look on the Bright Side	MONTY PYTHON
That's All Folks (Porky Pig Song)	
Hawaii Five-O	VENTURES
Mickey Mouse Alma Mater	MICKEY MOUSE CLUB
Happy Trails to You	ROY ROGERS or VAN HALEN
I Love You (*Barney* Theme)	BOB WEST
Moving On Up (*The Jefferson's* Theme)	

For more information or availability on any of the CDs in Music News, call AVC Sebastian at 973-731-5290 or visit www.HitMusicb2b.com

On with the Nightlife!

By Fred Sebastian

Because of the use of the Internet, and because record labels have dramatically cut back the number of CDs being manufactured, there are many CD bargains out there; this may be the best of times to grab up lots of great CD compilations. As the music industry evolves, one thing that is clear is that we won't see as

many choices of hit music compilations as we have in the past. So take notes.

But the nightlife goes on. From house and progressive club music to classic rock, crooners, and everything in between, an excellent music collection goes beyond age and type of music—it's all about packing on the good stuff. Here's a look at some great CD compilations that may soon be gone and not re-issued. They all can keep the nightlife going in their own ways.

Playing original remixes (extended or club versions) is an excellent way for DJs to set themselves apart by providing in-demand hits, but with an edge: a slightly different version than the mainstream. The **PULSATING GROOVES** series has three volumes (sold separately) of huge Top 40 dance and popular hits with just that kind of edge. All tracks are rare, hard-to-find remixes or fresh full-length versions.

PULSATING GROOVES Vol. 1

Strike It Up (Original Remix) ..... BLACK BOX
Sidewalk Talk ..... JELLYBEAN
C'mon And Get My Love (Dancehall Mix) ..... D-MOB
The Power (Original Single/Dub Mix) ..... SNAP
It Takes Two ..... ROB BASE & DJ E-Z ROCK
C'mon And Ride It (The Train) ..... QUAD CITY DJ'S
What Is Love (12" Mix) ..... HADDAWAY
Be My Lover (Club Mix, 136 BPM) ..... LA BOUCHE
Scat Man ..... SCATMAN JOHN
Jump (Headstrong Mix) ..... THE MOVEMENT

PULSATING GROOVES Vol. 2

Girls Just Wanna Have Fun (12" Version) ... CYNDI LAUPER
Here Comes The Hotstepper (Heartical Mix) .. INI KAMOZE
Lovergirl (Special 12" Mix) ..... TEENA MARIE
Just Got Paid (12" Version) ..... JOHNNY KEMP
White Horse (Dance Mix) ..... LAID BACK
Move Any Mountain (Progen 91) (Land Of Oz) ..... SHAMEN
Let It Whip (Extended Mix) ..... DAZZ BAND
You Spin Me 'Round (Murder Mix) ..... DEAD OR ALIVE
Mr. Vain (Vain Mix) ..... CULTURE BEAT
Do You Wanna Funk (Extended Mix) ..... SYLVESTER

PULSATING GROOVES Vol. 3

Da Butt (Extended Soundtrack Version) ..... EU
Let's Go All The Way (Ext. Version) ..... SLY FOX
Strut (Dance Mix) ..... SHEENA EASTON
Rock Steady (12" Version) ..... WHISPERS
Catch Me (I'm Falling) (12" Mix) ..... PRETTY POISON
The Politics Of Dancing (12" Version) ..... RE-FLEX
I'm Too Sexy (Extended Club Mix) ..... RIGHT SAID FRED
I Don't Want Your Love (Big Mix) ..... DURAN DURAN
Walk The Dinosaur (NY Dangerous Mix) ..... WAS NOT WAS
Mony Mony (Downtown Mix) ..... BILLY IDOL

Sometimes the nightlife calls for winding down to candles and romance. **THE LOVE ALBUM II** is a two-CD compilation containing 39 songs to soothe the soul and rev up the senses. Most of these are all-time most-requested love songs. Having all made their mark on the Top 40 charts, these songs continue to make their presence known on play lists everywhere.

I Knew You Were Waiting (For Me) ..... GEORGE MICHAEL & ARETHA FRANKLIN
Goodnight Girl ..... WET WET WET
One More Night ..... PHIL COLLINS
I Found Someone ..... CHER
Let's Stay Together ..... TINA TURNER
All Around The World ..... LISA STANSFIELD
Ain't No Man ..... DINA CARROLL
Sexual Healing ..... MARVIN GAYE
Endless Love ..... DIANA ROSS & LIONEL RICHIE
Unchained Melody ..... THE RIGHTEOUS BROTHERS
My Girl ..... THE TEMPTATIONS
A Little Time ..... THE BEAUTIFUL SOUTH
I Don't Want To Talk About It ..... EVERYTHING BUT THE GIRL
Hazard ..... RICHARD MARX
Show Me Heaven ..... MARIA MCKEE
Eternal Flame ..... THE BANGLES
Without You ..... NILSSON
Walk On By ..... DIONNE WARWICK
Get Here ..... OLETA ADAMS
The Power Of Love ..... JENNIFER RUSH
You Don't Have To Say You Love Me ..... DUSTY SPRINGFIELD
Cry Me A River (From "Soldier Soldier") ..... DENISE WELCH
When I Fall In Love ..... NAT 'KING' COLE
The Power Of Love ..... FRANKIE GOES TO HOLLYWOOD
China Girl ..... DAVID BOWIE
It Must Be Love ..... MADNESS
Every Time You Go Away ..... PAUL YOUNG
Damn...I Wish I Was Your Lover ..... SOPHIE B. HAWKINS
Independent Love Song ..... SCARLET
China In Your Hand ..... T'PAU
I Wonder Why ..... CURTIS STIGERS
Pray ..... TAKE THAT
Stand By Me ..... BEN E. KING
Love Me For A Reason ..... BOYZONE
Crazy For You ..... LET LOOSE
Love Don't Live Here Anymore ..... JIMMY NAIL
Jealous Guy ..... ROXY MUSIC
True ..... SPANDAU BALLET
When A Man Loves A Woman ..... PERCY SLEDGE

No matter how you look at it, you can't think of nightlife without thinking of club life. So when the night calls for high energy, check out **CLUB LIFE Vols. 1 & 2**. Each volume contains two CDs and is loaded with great house and club cuts that filled dance floors globally

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throughout the nineties. Both volumes also contain a variety of extended club remixes as well as radio cuts. Un-mixed and DJ-friendly.

CLUB LIFE Vol. 1

Renegade Master (Original Radio) ..... WILDCHILD
Make The World Go Round (Deep Dish Vocal Mix) ..... SANDY B.
So Good ..... JULIET ROBERTS
Spin Spin Sugar (Armand's Dark Garage Edit) ..... SNEAKER PIMPS
B Boy Stance ..... FREESTYLERS w/ TENOR FLY
Le Disc Jockey ..... ENCORE
Gotta Keep On Pushin' ..... Z FACTOR
Saturday ..... EAST 57th STREET
Good Enough (La Vache) ..... MILK INC
Choose Life ..... PF PROJECT w/ EWAN McGREGOR
Hideaway (187 Lockdown's Hidden Vocal Dub) ..... DE LACY
Give Me Rhythm ..... BLACK CONNECTION
So In Love With You (Full Intention 7" Mix) ..... DUKE
I Refuse (What You Want) (R.I.P. Mix) ..... SOMORE w/ DAMON TRUEITT
Dreams ..... SMOKIN' BEATS w/ LYN EDEN
Mother's Pride ..... FLORIBUNDA
Yim ..... JEZ & CHOOPIE
The Vamp (Frank DeWulf Remix) .....)OUTLANDER
Free ..... ULTRA NATE
Love, Love, Love - Here I Come ..... ROLLO GOES MYSTIC
..... AND MORE

CLUB LIFE Vol. 2

Mysterious Times (Cyrus & The Joker Meets Bossi Mix) ..... SASH! w/ TINA COUSINS
El Niño ..... AGNELLI & NELSON
Café Del Mar '98 (Nalin & Kane Remix) ..... ENERGY 52
Deep Menace (Spank) (Joey Negro's One Way Mix) ..... D'MENACE
The Freaks Come Out (Sharp Freaks At Trade Remix) ..... CEVIN FISHER'S BIG FREAK
Burning (Blockbuster Extended Mix) ..... BABY BUMPS
Feel It (Sharp Master Blaster Remix) ..... THE TAMPERER w/ MAYA
Music Is The Answer (Fire Island's "La Musica Es La Repuesta") ..... DANNY TENAGLIA
Found A Cure (Full Intention Mix) ..... ULTRA NATE
Take Control (M&S Epic Klub) ..... STATE OF MIND
Catch The Light (Sharp "Master Blaster" Mix) ..... MARTHA WASH
Superstar ..... NOVY VS ENIAC
Kung Fu ..... 187 LOCKDOWN
Masquerade (Ruff Driverz Ruff Mix) ..... GERIDEAU
To The World (Lifting Club Experience) ..... O.R.G.A.N.
London Town (JD's Original Mix) ..... JDS
Let Me Show You (Tall Paul Mix) ..... CAMISRA
Teat Infamy (7" Main Mix) ..... REST ASSURED
Real Good ..... DOUBLE SIX
Real Good Time (Stonebridge's Club Reykjavik VocalMix) ..... ALDA
..... AND MORE

There are some people who would suggest there was no such thing as nightlife until the seventies arrived. And to a great extent, especially for the dance clubs that flourished, it's true. But dance is only part of the story. **SUPERHITS OF THE SEVENTIES** is an 80-song, four-CD box set that covers all types of chart-topping 70s hits and makes for a great collection covering a variety of from that decade of change. Though the tracks generally are not digitally re-mastered they are all original.

In The Summertime ..... MUNGO JERRY
Lola ..... THE KINKS
Jeepster ..... T-REX
Banner Man ..... BLUE MINK
More More More ..... ANDREA TRUE CONNECTION
Mouldy Old Dough ..... LIEUTENANT PIGEON
Brand New Key ..... MELANIE
I Love You Love Me Love ..... GARY GLITTER

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Love Of The Common People .....NICKY THOMAS
Now Is The Time ..... JIMMY JAMES & THE VAGABONDS
Show Me You're A Woman .....MUD
Save All Your Kisses For Me..... BROTHERHOOD OF MAN
Fox On The Run ..... SWEET
Young Gifted And Black ..... BOB AND MARCIA
The Devils Answer..... ATOMIC ROOSTER
Rubber Bullets.....10CC
Love Is In The Air .....OHN PAUL YOUNG
Pop Muzik ..... M
Spirit In The Sky.....NORMAN GREENBAUM
Sky High ..... JIGSAW
My White Bicycle ..... NAZARETH
Swing Your Daddy ..... JIM GILSTRAP
No Honestly..... LYNSEY DE PAUL
Lost In France..... BONNIE TYLER
Dancing On A Saturday Night .....BARRY BLUE
Ride A White Swan..... T-REX
Beach Baby ..... FIRST CLASS
In Zaire .....JOHNNY WAKELIN
Dolly My Love.....THE MOMENTS
Baby Jump .....MUNGO JERRY
That Same Old Feeling.....PICKETTY WITCH
Beautiful Sunday ..... DANIEL BOONE
Gimme Dat Ding ..... PIPKINS
Barbados ..... TYPICALLY TROPICAL
Where Did Our Love Go..... DONNIE ELBERT
Son Of My Father.....CHICORY TIP
Jarrow Song..... ALAN PRICE
Disco Stomp..... HAMILTON BOHANNON
Get It On..... T-REX
It's A Heartache ..... BONNIE TYLER
You Won't Find Another Fool Like Me.....
.....THE NEW SEEKERS
Best Thing That Ever Happened To Me.....
.....GLADYS KNIGHT & THE PIPS
Angelo ..... BROTHERHOOD OF MAN
Sad Sweet Dreamer..... SWEET SENSATION
Under The Moon Of Love..... SHOWADDYWADDY
Love's Got A Hold On Me .....DOLLAR
Kung Fu Fighting ..... CARL DOUGLAS
Black & White ..... GREYHOUND
.....AND MORE

When partying all night long is your goal, this box set will definitely take you into the wee hours with top dance tracks to spare. **THE HISTORY OF DANCE 1959-1979** is a five-CD box of treasures. It's an outstanding collection of hits covering the various flavors of dance that evolved during two decades. It features 100 songs that shaped the sound of dance music and filled the radio airwaves. Superhits, rarities, one hit wonders, and all-time favorites are all here.

Shout ..... ISLEY BROTHERS
Green Onions ..... BOOKER T & THE MG'S
The Locomotion.....LITTLE EVA
Tell Him.....EXCITERS
Walking The Dog..... RUFUS THOMAS
Time Is On My Side..... IRMA THOMAS
Um Um Um Um Um Um ..... MAJOR LANCE
In The Midnight Hour..... WILSON PICKETT
Rescue Me .....FONTELLA BASS
See Saw.....DON COVAY

Papa's Got A Brand New Bag .....AMES BROWN
Recovery .....FONTELLA BASS
Mustang Sally ..... WILSON PICKETT
Knock On Wood ..... EDDIE FLOYD
B.A.B.Y. ..... CARLA THOMAS
I Got You (I Feel Good) ..... JAMES BROWN
(I Can't Get No) Satisfaction .....OTIS REDDING
Soul Finger ..... BAR-KAYS
Soul Man ..... SAM & DAVE
Sweet Soul Music ..... ARTHUR CONLEY
Chain Of Fools ..... ARETHA FRANKLIN
Hard To Handle ..... OTIS REDDING
Who's Making Love .....JOHNNY TAYLOR
Soul Serenade ..... WILLIE MITCHELL
Time Is Tight ..... BOOKER T & THE MG'S
Do The Funky Chicken..... RUFUS THOMAS
Move On Up ..... CURTIS MAYFIELD
Hey Girl Don't Bother Me ..... THE TAMS
Walking In The Rain With The One I Love .....
..... LOVE UNLIMITED
Where Did Our Love Go..... DONNIE ELBERT
Family Affair ..... SLY & THE FAMILY STONE
A Little Bit Of Leather..... DONNIE ELBERT
Nutbush City Limits ..... IKE & TINA TURNER
Why Can't We Live Together ..... TIMMY THOMAS
Could It Be I'm Falling In Love ... THE DETROIT SPINNERS
Respect Yourself .....STAPLE SINGERS
Love On A Mountain Top ..... ROBERT KNIGHT
Sound Your Funky Horn ..... KC & SUNSHINE BAND
Rock Your Baby..... GEORGE McCRAE
Love's Theme ..... LOVE UNLIMITED ORCH
Satisfaction Guaranteed .....
..... HAROLD MELVIN & THE BLUENOTES
T.S.O.P. MFSB & THREE DEGREES
Ms Grace .....TYMES
Zing Went The Strings Of My Heart.....TRAMMPS
Can't Get Enough Of Your Love Babe ..... BARRY WHITE
Thanks For Saving My Life .....BILLY PAUL
Kissing In The Back Row Of The Movies .... THE DRIFTERS
Foot Stompin' Music ..... HAMILTON BOHANNON
Walking In Rhythm .....BLACKBYRDS
Once You Get Started ..... RUFUS w/ CHAKA KHAN
.....AND MORE

There is no denying—80s music is still popular. Here's a series of compilations that's packed with the monster hits of that decade. **ONLY THE 80s Vols. 1, 2 & 3** include many of the biggest hits and feature some hard to find one hit wonders. Now out of print, these volumes are no longer being made so you'll want to grab 'em up.

ONLY THE 80s Vol. 1

We Got The Beat .....THE GO-GO'S
What I Like About You ..... THE ROMANTICS
You Make My Dreams ..... DARYL HALL & JOHN OATES
She Talks In Stereo..... GARY MYRICK & THE FIGURES
I've Done Everything For You ..... RICK SPRINGFIELD
Goodbye To You .....SCANDAL
Johnny Are You Queer.....JOSIE COTTON
Workin' For A Livin' ..... HUEY LEWIS AND THE NEWS
Freeze Frame .....J. GEILS BAND
Voyeur ..... KIM CARNES
Mickey ..... TONY BASIL
Ricky ..... "WEIRD AL" YANKOVIC

ONLY THE 80s Vol. 2

I Eat Cannibals .....TOTAL COELO
Karma Chameleon .....CULTURE CLUB
Maneater.....DARYL HALL & JOHN OATES
I'm So Excited ..... THE POINTER SISTER
Love Is A Battlefield.....PAT BENATAR
Stand By .....ROMAN HOLIDAY
Just Got Lucky.....JO BOXERS
Mexican Radio ..... WALL OF VOODOO
The Metro .....BERLIN
Dancing In Heaven (Orbital Be-Bop).....Q-FEEL
Magnetic..... EARTH, WIND & FIRE
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This	Last	Artist	Title	Label
1	1	Cher	Different Kind of Love Song	Reprise
2	4	Jennifer Lopez	Alive	Columbia
3	3	Kylie Minogue	Love at First Sight	Capitol
4	2	Dirty Vegas	Days Go By	Capitol
5	9	Kim English	Treat Me Right	Nervous
6	5	Amber	The Need to Be Naked	Tommy Boy
7	10	Beyonce	Work It Out	Music World/Maverick/Columbia
8	6	Anastacia	One Day In Your Life	Epic/Daylight
9	8	Brandy	Full Moon	WEA/Atlantic
10	14	Suzanne Palmer	Show Me	*69
11	11	Anastacia	Boom	Epic/UK
12	17	Paulina Rubio	Don't Say Goodbye	Universal
13	24	Gloria Gaynor	I Never Knew	Logic
14	13	DJ Sammy & Yanou	Heaven	Robbins Entertainment
15	20	DJ Tiesto	In My Memory	Nettwerk
16	21	Celeda	Free Your Mind	*69
17	32	Daniel Bedingfield	Gotta Get Through This	Universal
18	12	DB Boulevard	Point Of View	Epic
19	7	No Doubt	Hella Good	Interscope
20	26	Nicole J McCloud	Searchin	Artemis
21	25	Ann Nesby	Let Your Will Be Done	Universal
22	34	Filter	Where Do We Go From Here	Reprise
23	NE	Whitney Houston	whatchulookinat	Arista
24	40	Psycho Radio	In The Underground	Groovilicious
25	18	Cassius/Jocelyn Brown	I'm a Woman	Astralwerks
26	15	DJ Encore f/Engelina	Walking in the Sky	MCA
27	CB	Mary J Blige	He Think I Don't Know	MCA
28	27	Moony	Dove	Positiva/UK
29	16	X-Press2 f/David Byrne	Lazy	Skint/Columbia
30	RE	Narcotic Thrust	Safe From Harm	Yoshitoshi
31	CB	Pink	Just Like a Pill	Arista
32	CB	Celine Dion	I'm Alive	Epic
33	NE	Sherrie Lea	Anyway	Robbins Entertainment
34	33	Kreo	Burn For You	Groovilicious
35	31	Perpetuous Dreamer	The Sound of Goodbye	Nervous
36	19	Rosabel	That Sound	Tommy Boy
37	23	Res	They Say Vision	MCA
38	30	Sheryl Crow	Soak Up the Sun	A&M
39	RE	Network 25	DJ	Robbins
40	22	Ian Van Dahl	Will I	Robbins
41	29	Wide Life & Thunderpuss	Six Feet Under	Nervous
42	NE	Dee Robert	Separate Ways	Oh Music
43	CB	Ian Van Dahl	Reason	Robbins
44	41	Seiko	All to You	Hipp-O
45	NE	Wide Life	I Don't Want You	Nervous
46	CB	Green Velvet	Genedefekt	Cajual
47	NE	Conjure One	Sleep	Nettwerk
48	35	Angie Stone	Wish I Didn't Miss You	J
49	RE	Oris J f/ Delsena	Trippin Groovilicious	
50	42	Nayer	First Kiss	Zoom Records

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Techniques
for KJ Longevity

Alabama karaoke host offers sage advice for the long haul

By Greg Tutwiler

With the stock market treading water and the economy still sluggish, lounges are boarding up their windows and eBay is filling up with used karaoke equipment. This is not good news for the KJ. But despite all of the stories I hear about vanishing gigs, there are still those KJs out there that have managed to flourish as their competition sells the farm and sets out for greener pastures.

One such success story is Debra Lewis of Mobile, Alabama. Debra says Mobile's economy has been hit hard, with manufacturing jobs being lost, and layoffs taking many dollars out of the economic circulation. "Competition is fierce for entertainment dollars and crowds," Debra reports. "I have operated in a highly competitive and saturated market with other karaoke shows next door and across the street over all my years in operation." And she says she feels the biggest reason she's lasted this long and stayed this busy boils down to this: "attention to what makes any business succeed and thrive: happy customers."

A Star in Mobile

Debra has been running Star Karaoke since 1997 and works four regular shows a week—three at the same club where she started, the Executive Lounge. "I have always had very high ethics and will never go after another KJ's show," Debra affirms. "I don't concentrate on what anyone else is doing, I focus only on making sure I am doing my job in attracting and holding a buying audience consistently. This is also a strong business asset. A strong customer base and satisfaction will steel you up against the forces of saturated market competition, or a less than ethical club owner or karaoke operator looking to steal gigs."

Debra offers some key points to success. "Talk to your customers, not at them. I always smile, and I never poke fun at singers, only at myself. I always thank people for patronizing my shows too. Customers rarely hear it and do appreciate this. I make sure that my operation is fair. I use a dry erase board that has the rotation posted in two colors. Names are written in one color, and checked off in another. You have to hold your crowd, especially if there are many shows close by. It is a must to cultivate a loyal, patient following."

Just a Touch More

"Why do my audiences keep coming back? Because I do more than what is required," declares Debra. "I go beyond that extra mile for my singers. I don't mind looking up songs for customers. It helps me learn my library of over 30,000 songs. I also keep lists of all my regular and semi-regular singers' songs, favorite versions, and keys. It makes the singers depend on me. I use very few request slips now, as I know so much of my selection and what my singers sing. People are always amazed when they ask for a song and I can pull it right up. I know where it's at in my library right away."

And Debra feels like the special touch goes a long way too. "I am always doing little things for my customers. I find that the 'CPS' factor does pay. People love to get things.

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"In any market, the best way to sell a show is to have a following that recommends you to businesses."

–Debra Lewis

Cheap Plastic Stuff, or small giveaways with your name on them preferably, continue to advertise your business and remind people about you. For special holidays or events I have little things for singers, as a way of saying thank you. Courtesy is a rare thing. You have to think ahead and keep your eyes peeled."

Debra also believes it's important to reinvest in yourself and carry a good variety of music, paying attention to what your people want as you add to your library. "I also have a large library with all songs in one place. I am always getting new and classic karaoke music, and keep a wish list for titles I don't have. Music variety is a plus since I do many events outside of the nightclub. I take karaoke outside to people that would never come to a nightclub. Don't limit yourself."

Singing Sales Reps

Selling a show in a down market is tough. Debra believes that your customers are your personal sales reps, "so treat them well!"

"In any market, the best way to sell a show is to have a following that recommends you to businesses," she asserts. "I have not had to do cold calling since I started. My people usually do it for me. I am atypical in that businesses call me first. I do present my books, with the caveat that if I can't bring in a profit, we both call it quits. That has happened, but it is very rare. And if a gig closes for any reason, move on—don't look back. Entertainment of all kinds is a very tough and fickle world. Keeping jobs depends on keeping a loyal and consistent market share. So take great care of your customers; they are your best asset to selling your show."

"Karaoke is my day job, always has been," says Debra. "Over the years, sure I have lost gigs; all things can change in this business. Competition may cost operators a gig. Many blame management, but if you are bringing in business and work to develop a patient and loyal following, you will always have work. You have to work twice as hard, going far beyond, to spoil singers so they don't want to go anyplace else. Be organized, and it all comes quickly and easily. Remember, the show must go on. Your singers are out to have a good time. Make sure that you, as the party host, show each and every one of them a good time." •

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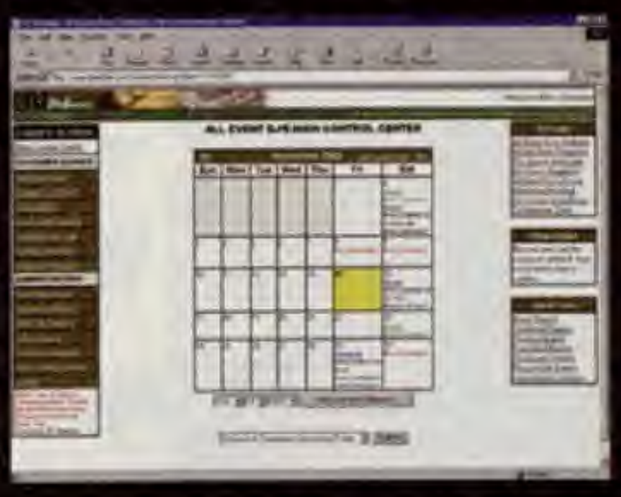

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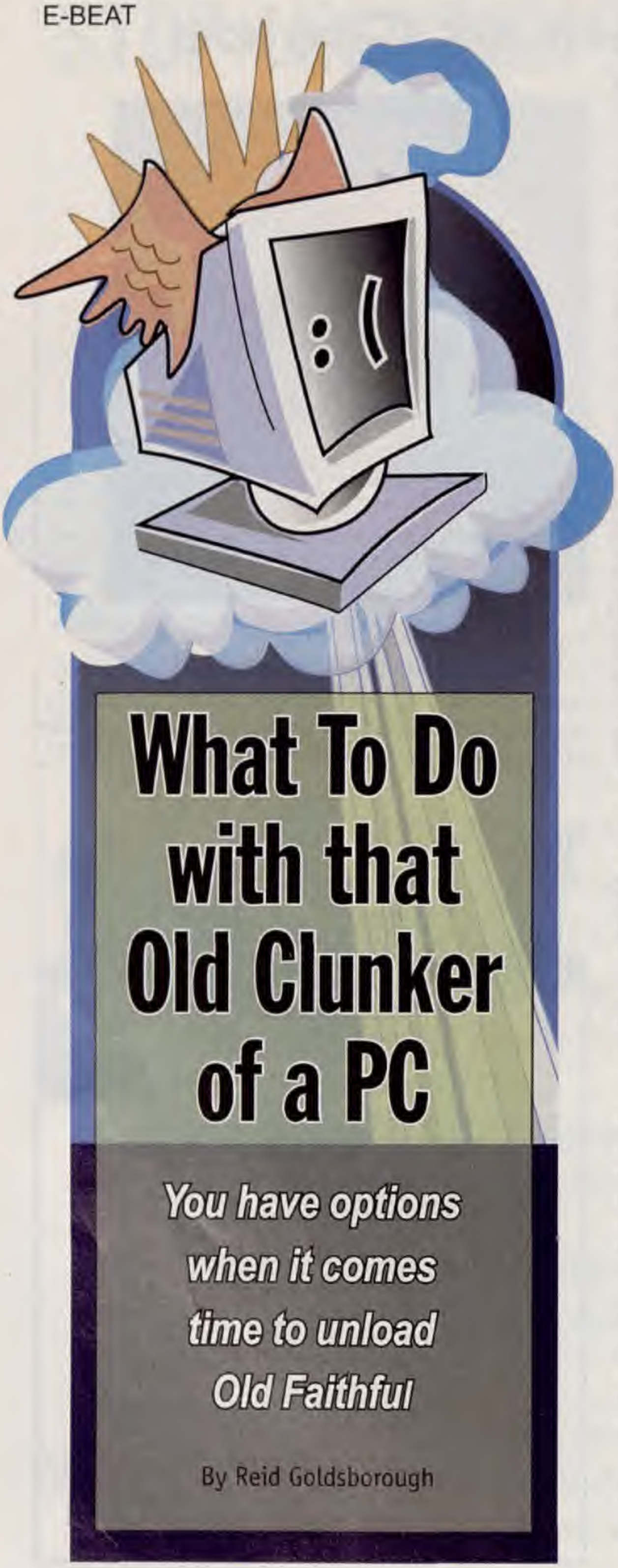

What To Do with that Old Clunker of a PC

You have options when it comes time to unload Old Faithful

By Reid Goldsborough

You've gotten good use out of your computer, putting it through its paces. It has cranked out words, crunched numbers, and cruised through cyberspace. But now it's getting long in the tooth and is slowing you down. Time to upgrade to a new machine. But what should you do with your old warhorse?

This was the dilemma that Steven Cohen of Blue Bell, Pa., faced recently. He had just bought a spanking new Dell Dimension Pentium 4, and he didn't want to just trash his old AST Pentium. So he asked around and learned of a couple of Web sites that described other options—PEP Computer Recycling (www.microweb.com/pepsite/Recycle/recycle_index.html) and UsedComputer.com at (www.usedcomputer.com/nonprof.html).

Digital Helping Hand

He wound up e-mailing the United Way. "I wanted to donate it to a good cause," says Cohen, a recent retiree who used his home computer for work projects, keeping track of personal finances, letter writing, and connecting to AOL. "It seemed to me that since this computer helped me, it could also help someone else, maybe a senior citizen or school who couldn't afford a new computer."

Cohen's e-mail message was forwarded to the United Way office closest to him, and the United Way's Steve Rockwell e-mailed him back, asking about the computer's specifications. Then Rockwell gave Cohen an address near him where he could drop off his machine. Individuals have to drop off donated machines themselves, but organizations with ten or more machines to donate can have them picked up.

Rockwell heads up the local United Way's Teaming for Technology program, which is similar to other computer recycling programs around the country. Working with other organizations, the United Way places donated computers with local nonprofits, at community technology centers for people who can't afford home computers, and in the homes of low-income people.

But first it refurbishes old systems, utilizing at-risk youth and welfare-to-work adults, who pick up job skills in the process. Computer professionals provide training and do quality control. Low-income individuals can obtain free refurbished PCs for their homes, but they first have

© PEP National Directory of Computer Recycling Programs

PEP: Resources for Parents, Educators & Publishers

A State, National and International Directory of agencies that facilitate donations of used computer hardware

to go through a training program to ensure they'll be able to best use the machines.

Do the Shuffle

Like similar programs, the United Way's program can't use all PCs. It prefers newer computers, those with Pentium II or faster chips, though it will accept 166-megahertz or faster Pentium I machines.

If you have an even older machine, say a 486, you still don't have to consign it to a landfill. If it's still working, you can hand it down to a family member, relative, or friend. Some companies regularly shuffle computers this way, buying new and more powerful machines for those who do processor-intensive work such as computer-aided design or video editing and upgrading other employees with the computers that are handed down.

You can also sell your used computer. Some computer stores specialize in handling used machines—check your local Yellow Pages. The advantage here is that you can simply take your computer to the store instead of having to deal with and ship to a buyer directly.

But you'll usually get a bigger bang for you buck by selling the machine directly to another individual. You can buy a classified ad in your local newspaper, or you can use the Internet.

Lots of used PC deals take place through Web sites such as Half.com (http://half.ebay.com). Still others take place through Usenet discussion boards such as misc.forsale.computers.pc-specific.systems, if you're selling a PC, and misc.forsale.computers.mac-specific.systems, if you're selling a Mac.

To minimize the risks involved in buying and selling over the Internet, it can make sense to send the system COD (cash on delivery), recommends Daniel King, who put together a "Frequently Asked Questions" archive about buying and selling on the Internet.

Recyling...Literally

One further option is to have your old computer "demanufactured." The process involves first salvaging usable parts such as monitors and hard drives, then isolating from the rest metals such as copper, aluminum, steel, stainless steel, nickel, and brass. In a landfill, these and other substances can potentially leech into soil and groundwater.

There are many companies that recycle old computers this way. Check out the Web site for Computer Demanufacturing Suppliers at www.powersourcing.com/se/computerdemanufacturing.htm to find one near you.

Some companies charge small fees (which they say are needed to recoup the costs of sending components out to be demanufactured) to take a computer off your hands—even if you deliver it yourself. States such as Delaware provide funding to eliminate these computer recycling fees. •

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. *He can be reached at reidgold@netaxs.com or http://www.netaxs.com/~reidgold/column.*

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Contact Iris Fox @ 954-973-3555 for Advertising information

The High and the Mighty

... and the Mighty Foolish

It was about 9:30 PM on a Wednesday evening and I was sitting with my videographer going over some editing when my cell phone rang. On the line was someone from a company for which I do a lot of subcontracting, asking if I was available to play for a party on Thursday night.

I was indeed free, so I agreed to do it. The first indication that this was not a typical last-minute gig on an off night came when he asked me if I would be willing to sign a confidentiality agreement. He told me he did not know whom the party was for, but he offered some guesses based on the little info he had. It didn't really matter that much to me. Of course I was curious, but out of professional habit, I was already treating it like any other event.

I was to have my equipment loaded in and set up at least an hour and a half prior to starting, not just to ensure a high-quality performance, but also to leave time to go through a security procedure and sign the agreement to never disclose any details of the party as well as the client's or guests' identities.

About two hours prior to the event's start time I found out who my client was. As a professional, true to my word, I will say only that it was a person of a stature on par with the highest levels of the U.S. government. Given the perception most of us have of the American elite, you might think this ended up being quite an exceptional event. In contrast to that image, it turned out to be a relatively normal birthday party held in a restaurant closed to the public. No wild shenanigans; just typical partying with polite, friendly people. (Not that I would have mentioned anything crazy anyway.)

What made the party such a thrill for me was the sprinkling of celebrities in the room, the opportunity to entertain such high profile guests, and—last but by no means least—the fact that the party company had put such confidence in my abilities.

Later, I found out the reason I got the gig at the last minute. It was a sorry situation that ended up being good for me, but bad for the DJ profession at large. You see, the client's party planner had booked a DJ out of the Yellow Pages under the same conditions that were presented to me. Then, two nights before the party, this numbskull called the restaurant—not to check on final arrangements for his performance, oh no—but to ask the manager if he would be getting free drinks and if he could bring his friends. The manager's immediate answers to the so-called DJ's questions were, understandably, "No," "No," and "Please cancel our engagement." •

Submitted by Tom Catucci, Dancin' Machine DJ

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